

SURformalism

An Aesthetic Fiction
a principle and guide to generative dogmatics for
performance actions, performing research, and
the redirection of mind powers toward the continuous
reassessment of relevance and value, within the
surspecific, universality, and simplicity fields of
expressive need.

And

The Evasive Principle

by Lewis Gesner

(Two theoretical Fictions)

SURFORMALISM

Lewis Gesner

Simplicity and Universality, and the Surspecific

Lewis Gesner

First, Largely, Simplicity, Peeled Free from Universality for Purposes of Examination and Explanation

Simplicity as a first principle means the rigorous stripping away of cultural reference, fabricated objects, or, if included, any specific reference to intended use (in case of found or only available materials are fabricated objects; “raw” fabricated materials would be preferred for “simple” purposes- such as wooden planks, various standardly cut planes of other materials, paper, etc.) specific language reference and representative content, such as implied meaning, other than a direct and exclusive acting on the “blank” materials used, order and sequence of form based on an **order of urgency** and arbitrary selection from materials brought to be chosen from for use. *Order of urgency simply means the compelling or compulsion to use materials in a certain order, where getting to something first is based on excitation to act on it over other things, with no thought to overall narrative-like sequence of presentation, or performative contour of large to small, low energy output in performance followed by high, and other such performance considerations that would be compositional and prepared thought of a performance or construction’s internal working as a balanced form. In other words, it is important, for simplicity, to, to use the analogy of a meal, if the desert looks most appealing, than, eat it first- reacting directly to impulse- with no regard to the killing of appetite or affect of food taste sensations in the wrong order, or, to even the completion of the meal. (the performance or construction)* As much as possible, much rigor should be taken then to live free from expectation that is based on culturally specific forms, as with materials, forms and materials that will be derived from a particular setting that is personally historic (one’s own development and growth in a specific society and representation of an identifiable type of education) and to act in a way consistent with a **Lower Consciousness**. *Lower Consciousness means working or acting directly within a present circumstance, in a way that is inquisitive and curious, with no thought of building on discovery, with no retention or results from “learning” while acting on or out that would influence the path of acting or initial discover, which should be ongoing, and not based on previous action, even that is momentary (ideally, nearest as possible, as the platonic forms, which may only exist in a hypothetical universe), and overall forgetfulness of what has taken place, once it has occurred. The sought after affect of this is to make each act a unique experience and discovery that is singular and unrepeatable, and to keep from inevitable blocks of the continuous stream of exemplar examination, which should be eternally ongoing, and free of pattern or form based on preferences developed as mental or body memory frameworks*

that would guide future acts if allowed to. While I must acknowledge that this is an idealized state which may be impossible to achieve in reality, again, I draw on the model of the platonic ideals of form, which similarly may not exist, but may be used as guides to freedom from preset worldly meanings and influence. This rigorous and labored approach will become close to a second nature once we learn to forget, and learn to not learn, and it becomes no longer a bodily mechanism or body memory, or a mental reflex; it becomes closer to nonexistence, which is the premium state for uninfluenced action/ construction, and for working in simplicity, which is free of presets, internal culture based reference, and the baggage (and cultural stamp) of the setting in which such work was conceived for the doing- ie., material choices and -self referentially- the conception of working in the state of Lower Consciousness. When these conditions are close to being met, we may advance then closely to the condition and state which is Universality as a dichotomous and adjacent object to Simplicity, and develop a tightly woven though in-order-of-urgency suit that both may be encompassed in and both may fill out together in the fashion of the platonic forms, which manifest in the real world in real settings, of course, which gives to Simplicity, coupled with Universality in this suit, its purpose and value for existing as rigorous and guiding principles for work. So, Universality must be examined and filled out in this same way, as if it is a conception which may be realized by laboring, as with Simplicity's reductionism, the way to infinite expansion of application, and open reception to infinite and specific settings and circumstance, with broad and both permanent and fleetingly relevant (and timely) referrals to histories, people, cultures, nationalities, livelihoods, philosophies, news items, disciplines, and so on in lists of lists that are particular and that are of a nature of pure content, or, information. So, in the way that surrealism was intended to be a kind of super realism, encompassing the realm of the subconscious to allow for an access and expression of all human perceptual and creative experience, Universality, enabled by Simplicity, will be **Surspecific**, allowing expression and the product of artistic creation to be super-purely about, in its content, any setting or circumstance in which such work is conducted- by reason of its fine and rough dual capacity to be absolutely about nothing, completely, and super-ly, devoid of internal content and reference points to the established past of human experience. So, when defined, the material of Simplicity and Universality will together compose and define the realm and terms of the **Surspecific**.

Secondly, Universality, Similarly Peeled as with Simplicity, and the Surspecific

Universality, enabled by Simplicity, makes the broadest and most relevant art generation possible. By the creation of an internal vacuum, you make a perfect gravity, perfect in that it is absolute, a gravity from which nothing of its setting or circumstance may escape, so that, like a virus in reversal, the empty form of the form-without-meaning is immediately infused by any meaning or information that is environmentally or culturally present. As it is pure form, when it is realized in a real world, as it is in any work done in this vein, it absorbs and becomes purely and without variation about its setting, like no other possible work which might be produced using a form that is tailored for specific relevance, information content, or setting. This is because tailored work contains within it the natural streams of other contents, other than the first level of its intention, and the first layering of its informational content, as interpreted and infused into it by the

artist, who contains within him or her a life that is also infused with other information and experiences, outside of the first layer of intention, and first layering of information content they wish to give voice to. With any synthetic infusion of content, which all “meaningful” work has, in other words, there is dirt; the unintended, the subjective experience of the artist and their biases, and though it may mean to “be about” something, and give expression to some aspect that is relevant to its setting, there will be a part of it that is always completely at odds with the setting, and circumstance, because of this dirt. It is not pure, because it has this infusion of information from inside, and it has this infusion of intention, from inside, of itself, from the artist, who sits, with the ego, at the very center of its art production, from conception to realization in the real world. It has, as part of its first form as a simple seed of an idea “about something,” an immediate buttress against the very setting and information it wishes to contain, or comment on. It is at odds, because it does not take it on externally, but sends this content outward, from its inception. It doesn’t allow the setting or circumstance, cultural specifics or environment to enter in, because it is already full to the point of spilling out- hence, this spilling out is the performance or art, in an attempt to have it replace, in the external world, the very thing it seems to be about. The problem is, that these things that it seems to be about, and that the performance or art wishes to address- already exist- and can’t be replaced- in this realm, redundancy is not possible- it is a place setting for one element at a time, which is always and eternally occupied, by the content of the external world, always changing, always mutating, but still, the change and mutation is upon “material” in a specific placeholder for that content. It is impossible to replace it, because that placeholder is always and perpetually occupied, and rather than creating something that is relevant, because of this situation, the “meaningful” is made irrelevant, and a dangling of some sort that in the end has no purpose but to exist in its own self-made environment, and though it may appear to resonate with some worldly content, it cannot become that content. The only way for it to become a part of that specific content is through the stretching of the place-holding matter (which is what the infusion into a Simple and Universal form, Surspecifically does- it pulls into it- with this absolute gravity- and is therefor also outwardly infused into the real world- and a work which is “about something” or which overtly addresses it cannot do this. Only through Simplicity and Universality principles can a work become Surspecific, and hence be perfectly capable of the reflective relationship needed to alter, advance, or reverse these external settings- not by directly altering these contents, but by simply making them visible in their purity- so that there is no “dirt” in the iteration- making visible- so that the true agents of alteration, advancement, or reversals- may then become affective- these agents, who are people- witnesses- those being addressed from the art, and not by affecting minds and opinions or attitudes, but by seeing, through the lens which is art- the content, which is external, and which art is infused BY, and not the other way around. It is by exposure of this direct content, by way of arts reflection, through the lens of its gravitational form, that a work of art can affect difference the way that substance can- this can only take place from within vacuum of absolute gravity, something which does not push out, but which sucks in -everything, and anywhere- only matter, substance, can affect substance- a non-Surspecific art can only push- with its dirt- against that which it desires to affect- which is fixed within its placeholder. Only an art with setting and circumstance infused into it can be pure, and only this purity can generate the ephemeral key which perfectly

fits the locks on the placeholders of content, by making visible and apparent the diffused, the fixed, and the omnipresent. By making visible- by becoming it, by attracting it, and drawing it in- to be it- to present it, and not represent it- to make visible, to make apparent, to make apparent, to be. Only a form which is perfectly- and I stress perfectly- and absolutely devoid- of meaning and content- can do this, and only a work with no content can then be about something, because it is simply itself, something.

Universality, More Specifically as to What it Is, and the Surspecific

Placeholdering...and, placeholders-. Fluidity of contents within them make them impossible to secure without becoming them, hence again, conventional works "about something" are immediately artifacts, and nothing more. They comment on something already past, in flux, or nonexistent- such works attempt to become attached, or to replace, that which is moving within a secure and fixed channel. Note: this is not a complete condemnation of internally based content work. It is just that internally based content work cannot alter, change, advance or affect the contents of a setting and circumstance placeholder, as indeed Surspecific work cannot either, directly. If that is the intent of internally based content work, then the work will fail, because a work must be a placeholder, a register, as Surspecific work is, to activate the agents of movement, which is the witness, the audience, the person. Internally based content work attempts to change content directly, as I have said, which cannot be replaced as such, because it has its own life and continuity and fluidity within fixed and stable channels. It is part of the "dirt" of the internally based content work that this is thought by the artist. Such dirt is pervasive in every thread of the fabric of such pieces of art. It aspires to be the substance, and not an extension, or reversed viral channel, it aspires to occupy the same space that another substance is occupying, and this, though operating in an ephemeral realm, operates the same as two solid objects, and there is no occupation of the same space at the same time, and as I have said, these channels are never empty- there is no opportunity to enter or occupy at any point; it is only through a pure and absolute gravity, an empty work, this infusion into the work by way of this gravity, that the art lens may be activated- the key, the means by which the true agents may in turn be activated- these agent, who are in part, the contents of these channels, as they live swim and breath in it- in their own environment and cultures which are the settings and circumstances in which work is always presented- people- too- are drawn into the Surspecific art work, and made of part of it- when the work is completed, or finishes, or ends, these "contents" are released- they return their minds to the channel- these agents are free acting- as part of this flowing mass- and they are the points of difference, if difference is to occur within the channels, within the placeholders. They produce difference on a constant basis, but they are part of this stream of substance, and they are fixed as are the substances of their lives, within these placeholders. As with the boundaries of these channel ways, we cannot manipulate them directly. But we can divert them by our gravity, by becoming this extension of channels through which all flows- by becoming an extension which is empty, which then, by the gravity of this vacuum, is immediately filled by this flow of content, sweeping in with it the active agents of that which moves this flow- here too, it is gravity of an ephemeral type, and of an informational type, and one which operates exactly like the attraction of objects to each other. So, we may say that Universality in a word is GRAVITY, as a power

of Simplicity, attached in equal portions to Simplicity itself, growing in proportion to match it as Simplicity reaches purity in a work and in a body of simple work.

and the Surspecific in summary

Simple, broadest, most specifically and directly lends itself to any setting or circumstance in perpetually relevant work that, as an attachment to the body of "what is" within a particular environment, changes and flows with the shifts through placeholder contents as they occur, by virtue of form alone, and takes on by virtue of its vacuum the attributes of localities, purely, and without assimilation or synthesis. There is a double for these gravity drawn contents, a parallel to content, which is not itself substance, but which operates as would a massless spirit within a solid body- this double is an interpretive function of the active agents, as they are, from within their various placeholders, and imbue the body of art with a transitory and spontaneous soul. This is second to existence, this is closest to perception as an active operation, unidentifiable in itself, but obviously present wherever there is living life and past, in evidence of life, manifest by results of the operation, which is both thought and action.

Instrumentism, which is the approach to all materials as if they were living musical instruments, with each having its own demands to be discovered (as performing) as to what they want done with them, how and with what technique is facilitated by the state I called Lower Consciousness. I must stress however that the mental image of the "musical instrument" should not be taken too literally. By using these words, I mean mostly that the musical instrument is how materials should be approached, theoretically, and with the idea of "play" in place. The results of an application of this may not be sound or even less, musical itself- the results may be purely visual, or even an invisible, inaudible result as well, which may exist as a dialog between the materials and the performer/ artist.

"Instrument" should be applied then in the broadest possible way. This is the means by which performances and art which is Surspecific, with Simplicity and Universality, may be best generated.

These definitions and aspects of theoretical adjustments to performing and to art comprise the realm of SURFORMALISM.

Example of principle origins, formal object, Indonesia, surformalism

I performed a "dragging" piece at Perfurbance #3 festival , topic, Spiritual Renewal, at Kampung Gemblangan, outside of Yogyakarta, Indonesia. The festival dealt with topics relevant to the aftermath of earthquake in which several thousand lost their lives in Gemblangan and other villages. The piece I presented, with me bringing only a pair of scissors and a ball of string, was a formal construct, which in the specific setting, became surspecific, and surformal. Typically, in a "Dragging" performance, I tie string to my legs and attach to the other ends of the strings at some distance, sometimes on 100 strings or more, neutral objects/ materials, such as raw wooden dowels or metal rods. The piece is designed to activate the environment by pulling these objects through it, sounding the environment as I walk a path, and the objects themselves responding with a uniform resonance and timbre-al response- due to the objects composition, nature, and dimensions. The village had many problems related to

the circumstance they were in a year later, after the earthquake, reconstruction and survival- it seemed my neutral objects were without practical function, and in fact, in the circumstance, not neutral at all- they were foreign, highly specific and culturally specific- there were no such materials present in the environment- thus, the piece as planned would have no likelihood of activating the environment- only furthering the distances between the presentation- using so called neutrality- and the environment- so, I decided that instead of dragging these “neutral (not neutral) materials I had planned on, I would take material from the environment as I found it on the dragging walk, and the most removable and consistent material for me to use was abandoned things, garbage, trash. So, As I went, I accumulated a train of trash behind me, ever growing and expanding over two hours, until I had accumulated such a mound that I could hardly pull it- I eventually dragged the material to a common dump, and deposited the refuse there- having somewhat cleaned up the village in the process. It occurred to me at that time that I had done something quite different- the form of the piece had become an empty placeholder- that was gravitational- and I allowed the circumstance to take place in which the piece would be infused with the environment filling the necessary material requirements of the minimally existent piece- which had only the framework of the scissors and the string- the elemental or atomic minimal material- and thus, the piece became surformal- became a perfect and first example of the principle- and as a result, the piece was given, externally, a locally responsive and politically charged meaning by viewers and reviewers-. Something I was informed of along with the rest of the people there, myself, also a witness, as well as an active agent, such as I have described active agents previously here. So too there are environments where a simple and direct work may be understood simply as revolutionary- in a circumstance where tradition and traditional forms have been associated with an older political guard, the newness and the approach of immediacy takes on a special relevance- the new and desire for new forms following a successful revolutionary period- such as in many socialist states- to what follows downfall- a simple work there too takes on a surformal function. Case in point, Poland, Czech Republic, Lithuania, Estonia, etc. It becomes a new bridge to the outside world, one that is locally supported, one that is immediately relevant to current desires and specific events of

change in many cultural regards. In many ways, there is a certain “common sense” in the surformal, with its function serving, and with its uncommitted nature.

Codifying the subjective for entry into surformal equations

Also, the reoccurring setting of the Spiritual in the presentation of surformal examples

Remove the descriptive materials, remove the language, replace these with letters, or number, referring to some personal sense of a thing for the artist, but losing the common communication that hints to subjective interpretation- and we have codified a subjective topic, returning it to pure material of experience, devoid of memories and attachments that are imposed long after the fact, and always embellishments of least significance. It is a simple act of stripping. The subjective impulse, to tell a story, to express, is important only in that it is a

mover, a motivation- after that, the product is only made incoherent by internal meaning, and the purging leaves the frame- to pull down to its elements, to purify further, to align with its bared title, its sequential or identifier point of reference in a body of work. To this, we have a generator of a quantity or placeholder which has its own mass and occupies space- the referent may be pulled from it- and its usefulness is heightened and broadened.

The Forfest Festival in Czech Republic deals largely with spiritual streams in contemporary music and art, as they subtitle the festival and the initiative. My work found much friendship there, as it was so open to infusion, which the setting supplied, though in a very different way from Perfurbance festival. While there was immediacy and youth in Indonesia, at Forfest, there was a setting of something much more grounded at Forfest. Perfurbance presented us with various cultural arts and traditions of contemporary and ancient Indonesia, yet, it was parallel to the function of the performance artists present. While Forfest was largely a music festival, performance being somewhat separate, the festival assumed continuity of arts, and not so much contrast. In this, the traditions presented at Forfest were more deeply embedded, as were the presenters and performers, in European art and art music history. The break from the past, presented not so forcefully, was part of the continuing nature of art, which the festival originators basic assumption was that it was spiritual. And specifically, the spiritual, as a theme was the setting- one which, without calling on transcendent reference myself, or intoning the name of God, the reference in title, and the vacuum within my pieces, was sufficient to imbue.

Yet, this spirit was more external, and traditionally Western, and less humanistic. The setting of course was additionally heavily catholic, among the presenters in part, but also largely in the town of Kromeriz, which contained many cathedrals, and a castle for a previous bishop. All of this FORM attached to my open faced pieces- some presented on castle grounds, another, in a museum, others, variously at chateaus and gardens. Unlike the setting in Indonesia, there was no immediate crisis present- the spiritual aspect was more of a contemplative, intellectual, and thoughtful infusion, where Indonesia was dealing with aftermath of several crisis. So, the interpretation of the pieces was more deeply rooted in traditional cultural reference and historicism, as opposed to current events - both occasions were equally relevant, of course.

Added to this was the delivery of a paper by me on the topic of Instrumentism and Lower Consciousness in light of the spiritual. In it, I made implicit the need for reduction of terms, and an openness of framework in my work- and this was how it was understood- in terms of the setting, pieces the same in conception, but so differently digested than in Indonesia, while at the same time, understood in broadly varied spiritual terms between them.

Having found then, two settings in which there was a spiritual element that colored these surformal pieces, it is likely because of the effect of MOMENTUM and the way one venue leads to another similar that is a part of the performance art network, which is another establish structure in place which open surformalism may parasitically profit from, it is likely, that there will be another and more spiritual thematic settings for these pieces. So, these pieces are spiritual in nature. Presently, for the moment, maybe, now. But as they are surformalistic, the emphasis may change at any time, depending on setting, which is also available venue. Ironically, if these pieces were presented in

University galleries or art school galleries, it is likely they would be “understood” in ascetic terms, or, at the theoretical level- where the discourse then would become largely self referential. This would of course be as legitimate as claiming political or social relevance of a work- that it be contemplated in formal terms- this would be the academic setting, and thus, consistent with the work’s gravitational and open nature.

And **Purposefulness**

Advanced in part by the subjective impulse to “mean” and “express,” purposefulness also in small part contains with it the systematic desire, and the drive down to simple clarity. In content, as content at the codified level becomes an irreducible quantity, and as such has a uniformity and sameness. Here, it is a variety of, or a second, placeholder array. In its broadest application it is the need to act, to move, to differentiate one moment and its contents from another. It is a recursive object in that; a microcosm that we may consider an overlay onto the form of the hypothetical single work, a mist, an atmosphere. While it might be convenient to allow for various special purposes, and indeed this may be allowed as a body of arrays from which to work, and from which to be expansive, the purposeful is a function of all of the associated objects to a project. And Purposefulness is a title that may be repeatable and applied many times to different objects of a project as a classification.

Purposefulness is also a function of the individual at its many possible states in his or her approach to the project of presentation. This function results from the desire for attention, the desire to please, the desire to complete something motivated by invisible or external forces (the mystery of creative inspiration), and the need to generate a clear and focused contrast to the disparity of the life drawn in many directions at once, chaotic, or methodically drawn and quartered as lives variably are. This is a special meaning for the word purposefulness, and should not be understood then in a way as a convention word; it is a quantitative and qualitative value, with the definition as given only. So, purposefulness has set parameters.

They are the qualities of the approach to a project, such as may be divided into categories or placeholders, the levels of exertion or energies applied to this end, to creating input, and to meaning, in the codified subjective, as a driving force, of life experience.

Scoration within the surspecific, under Surformalism

The score is a useful and directional tool for the most open form as well as the tightly inflexible. The score, or “scoration” as the principle term, can function as a prime mover, a point of beginning that suggests a previous motivation and creation, but which does not demand an explanation of the origin of the existence of a first thought; it is as an ontological assumption, which may be given as its own study, as an ongoing deepening of the drive to know, completely, but one which we cannot anticipate a factual discovery of, as any process or method we use to plum these depths with uses means that evade that discovery of a source, because every advancement will move away farther from it, even as we near it- this is because this source may lie (2 meanings) in an area that is subjective and

responsive to factors with so many variables and undocumented aspects of the inventor's life (lives) that there is no way to qualify any discoveries in objective hierarchies- it is too reliant on the subconscious, the mind and bodies basic needs, and its body of interactions that are out of the individuals control, and outside of observation by the same entity that has been acted on by these forces. Source will remain something that is a simply aggregate or array, but which is only complicated by the motivation to discover. There was a simple series of events I experienced and witness only yesterday that set me on this track. They consisted of four illusions. These are they.

1. I was walking up a set of steps to a library. It was snowing. I saw near the front door of the library what seemed to be a stick of black licorice. It stood out bold on the steps, heightened in its effect by the snow around it. I thought, "how simply beautiful." As I neared it, I saw that it was in fact not a stick of licorice at all, but a piece of a straight branch from a tree, black with rot.

2. I looked around me. A short distance away, near a garbage can, was a worm. I thought, "he will freeze in the snow," and didn't know what to do- do I take him home and rescue him, giving him a warm apartment to live in until the weather changes to another season? I walked closer to him, still unsure- I discovered as I neared that it was not a worm at all, but a thick piece of thread.

3. I looked up at the sky. The snow was falling steadily, not densely, but regularly, and the flakes were very large. To one side of the library door was an open area, a patio of flat stone. I looked at the snow flakes falling there, big white puffy pieces that fell on the stone, and then disappeared, dissolving into water. I notice in the center of this set of active objects, however, a single flake that stood firm, a particularly big and particularly white flake that had fallen but did not dissolve with the others. I approached the patio to find that that particular flake was not snow at all, but a small piece of white paper.

4. I looked around me- no one else was near by, and no one seemed to have noticed these things-. As my glance broadened, I saw someone walking on the sidewalk toward me/ the library. By the walk and build, though the clothing was loose, I could still tell, that it was a woman. She wore what seemed to be a thin (not bulky as a winter jacket would be) black coat, and was wearing black pants also, that were straight legged, not revealing the curves of her legs. She had an umbrella over her head which hid her face from me. I knew her, I thought to myself. "It is _____," I said to myself. I had not seen her in two years- she was from another country, and I had only spent a small amount of time with her at an art festival where I live, but her countenance had been etched onto my brain forever. There was no one who looked or walked like her, and she emitted a distinct presence. She came closer- I watched, and waited expectantly. She climbed the steps of the library, and as she neared me, I could see her face under the umbrella. It was not _____ at all. It was someone who looked totally different, and at moment, her countenance, form and body movements completely changed to the unfamiliar.

The effect of all of these things was remarkable. My disbelief was suspended to various degrees that needed to be, for all four to be "true" " to what they appeared- they were some unlikely, one more than another, etc.- but all were

presented to me by fate, circumstance, thought- to be what they alluded to in my mind. There are SOME facts I can observe in myself from those moments- I was going to the library to use a computer, to go on the internet and to do e mails (yes, I am still not on line on my computer where I live). I had been planning to e mail _____ which I do often- I am often prepared to present to her my recent observations- she inspires this in me, and the thought of her puts me in a special mode where I take on some of what I think are her characteristics-. So, because of this last illusion, which confirmed for me this special state, as it was her I was contemplating, at least subconsciously when all of these events occurred, my perceptions were ruled by a certain wonder, and by a suspension of the critical reason which might have made me more quickly judgmental of what I saw, diverting me from spending time looking closer, or even not making conscious note at all, that these things had no tangential offspring, and that they might be dismissed by my mind with no loss.

So, in effect, a scoration had taken place- it was a spontaneous one, born of circumstance, and even, without thought of scoring, of notation, of placing things under a guiding setting that would interpret for me the elements of experience, and make them consistently readable with an internally dictated logic of relations and proportions. Yet, it had happened, and as such, the final "act," the realization that _____ was the surface source (not a prime mover, the unascertainable) MADE able in some way this construction, and closed it at the end, with the revelation of the "score," and the scoration.

Another aspect here is valuable. When observation was broad, when peripheral to my purpose and to the use of my eyes to navigate my body forward on the steps, these things revealed themselves- my perceptions so occupied, though perhaps my mind was at least in part attentive to thoughts of _____ and perhaps what I might tell her in terms of present or recent observation- observation using my perceptions, and using my mind as an analytic tool, though this last is something I placed over what I have said is "how she might perceive"- as I viewed her processes- while mine alone might have disallowed the experience of taking in the illusions initially at face value, as they appeared to the eye- that I was compelled to look closer, and thus, dissolve the illusion- is more the unmagical aspect of my way of perception, and perhaps, not hers- but while her viewpoints as I interpret them in my own mind- were present in thoughts of her and preparation perhaps unconsciously, to view in "her way," it was overruled by the fact of my domination of myself within my own mind, and my way of seeing- it was indeed as if I was myself, but one myself using a score, that was the mental package of how I view her, that brought about the scoration- but then, at each point of distinction in the score, maybe best defined as movements, there was a personal demand for analysis- that caused the illusions to evaporate and become what was "real." So, here is then also another aspect that is revealed and that is important in scoration, and in the prospect of discovery of sources- as I said- the impossible assertion of truth - the blocking of the illusion(s) by the analytic mind, the recovery of the senses and the enslavement of them to reason and its generator, the individual ego, moving in fact away from truth, from the source, from a complete appreciation of the appearance as fact- as given by the framework of the thought of _____, and the act of recovery, akin to an attempt to a true discovery, moved me away from the direct and extended experience of what was, the discovery of truth, that for these events, is gone

forever, spoiled by knowing and a different level where art is gone, and magic is explained, and truth as a result continues to be fleeting.

The subjective, and the purposeful, present workable motivations- chances to generate and read a score, and to participate in a scoration, the act of distancing taking place with reason, the aftereffect of experience and the need to advance mentally or materially by “getting something out of it” and to “learn” which as I have said in Instrumentism and the principles of Lower Consciousness is a block to continued variation, to newness and receptivity to experience, unique and fruitful each time, but one best not remembered, so that this variety of analysis does not take place and destroy the magic of the moments of living, and art, and the world, and there is memory, the great evil, that now makes me recall this, and through it, likely going farther away from the experiences I (almost) had- and here I am, making myself construct a series of rules of thumb that will be used to communicate to others (though maybe only a few) how I think it would be to be ideally suited to enjoy existing- in this offering, I damage my own chances to enjoy- as I steer farther away into explanation- yet, perhaps I reduce as well by verbosity, and the reading will stop, and, tired from long sentences, the reader or myself turns blankly to a wall or open window and experiences something, and is a part of a scoration within, guided by fleeting thoughts that form templates and somehow distract the analytic workings- these fleeting thoughts, the random electrical generations brought on by fatigue of long sentences and circular arguments, and desperate pleadings for systems of generation.

I have introduced the idea of “score” by using the term. So, let me look at the concept in keeping with surspecific and Surformalistic terms, while retaining in part its conventional sense, as something written, with lines, shapes, proportions, and intentions- and deal with this partially received definition in a positive and applicable way.

Transfers

Let me start with a look at a special kind of score I developed to describe the transmission of actions on two objects- one in each hand- a transmission also of relative values, that the act separates, joins, and then separates again, that isolates also, contrast between two objects. The score is simple. I draw a shape that begins as a gradual taper that increases in width, and then tapers again at its other end as I draw, to the right, until it is closed; two lines, one rising up, then down, and a lower line below it, that moves downward (joined at left to the beginning of the first line, widening downward, and then moving upward, closing with the first line at the right hand side. It is a simple “fat worm” like shape.

I then draw a diagonal line at the fattest point of the shape that ends when it connects to both lines, above and below.

I then draw a rectangular shape that encloses part of the shape, and uses the diagonal line as a guide for its beginning to the left, and its end to the right.

To perform the score, I take a random object in my left and, a random object in my right. The fat worm has been divided by the diagonal line into two parts- the left hand part relates to the object in my left hand. I begin to scrape that object on the floor in circular motions, generation a continuous sound. In keeping with the obvious readable values of the score, I begin scraping the object very softly, corresponding to the narrow taper at the beginning of the shape. I increase the strength and effort of the scraping as the taper widens, hence, volume naturally increases. Now, near midpoint, we see that there is the right hand beginning of the second part of the fat work, where the diagonal line divides it. We see the taper on this right hand beginning is already rather fat- I begin to scrape the object in my second hand on the floor- the taper being shorter, the volume increases much more quickly than the first, as I reach maximum "scrape" much sooner, and in the middle point, the two objects are at equal effort of scrapping, as best as I can make equal- then we see the taper of the first object is diminishing now- equal to the less taper than the first, created by the other side of the diagonal line- the first object becomes quickly softer- and the volume of the second object overcomes the volume of the first. Then, the first object falls silent- and the second object continues to sound, and has its own turn at a gradual taper, at the other closed end of the fat worm..., the "transfer." For my mind, I have explored characteristics of two objects, the first introduced in isolation, then, forming with another object gradually a duet- and then, a mutual contrast, when each achieves the same volume state- and simultaneity- and equality- and then, the dominance is transferred to the second object- and it has its turn at isolated display- as the first sound recedes before it.

In addition to the transfer of energies on the object, and a transfer in a mirrored act of those objects' qualities, I have also made a transfer within my own body, across its halves, from left hand arm and torso muscles to their mirror on my right side- much as the energies of the objects have experienced- But I am a mirror from my left to right- the differences, as both sides are composed of flesh and under the same bodily control- must then be of a more subtle nature- one hand arm and set of muscles will be stronger, and one set more accurate than the other- I am left handed- the ability to perform the transfer act itself becomes a measure of difference, of the source of energy and the motivating force. I am partial to my left hand- I will have made unconscious choices it is likely of one object over another for my left, my my right is less connected, more of a slave, while my left is the master. So, there is an immediate imbalance based on choice, based on nature that made me so (left handed) and circumstance, where using my left hand for much labor in my life has made my left hand stronger, even more accurate- and also, because of labor, somewhat arthritic. While motor skills may be finer in my left, pain at repetitive acts creates discomfort, and even anger at my body, and sometimes, with other pieces of longer duration, for instance, hours, I have become internally angry at circumstances that have made labor- like construction work, heavy lifting, sanding, etc.- necessary to do, and hence, anger at ones' personal "plight." So, these transfers/ taper from one side to the next- have personal aspects- that would be the same sorts of measures, though assuredly different, for each person performing. That the qualities of my own bodily

asymmetry are a certain way becomes a part of the measures explored by this score, and it takes on an invisible autobiography- and this is part of the “prime mover” force, the subjective experience which is hard to quantify- because it comes from many different places at once, and has an emotional and person content that may not be revealed even to the self, as we lie to everyone about something, and observing this does not mean we see it- indeed, as I have said, we cannot, we are the most fleeting variables of all.

So with this simple score, many aspects are brought into place and “scored” for, most specifically (and surspecifically) and particularly, while the obvious sonic and performance proper aspects of “realizing” something, though left to spontaneous or random choice, is really not so random, and even as they are, they are secondary in the score- they are NOT scored for specifically (or surspecifically) and not identified because of their lesser nature. So, this score becomes surspecific by means of a broader vagueness.

Brief Aside Subchapter

Impulse is often given as source or prime mover for creative activity, but it is more often suppressed in actual performance in favor of control, thus distancing (unnecessarily) the source or the motivation (I think more accurately) from the example it aspect of example it contributes to generating. The impulse, the motivation, the compulsion and obsessive nature that has its life in the act of generation should be highlighted and heightened by the performance, and not suppressed; as with the **Order of Urgency**, it should be given its freedom to generate in the realm of content (in keeping with the relativity of SURFORMALISM) as well as form- to which it contributes naturally, and inseparably, in its normal and unfettered state, to making its own environment for its own products, in action, sculpting, making, etc.

So, let me suggest a means of going into performing in a way that is pen to its influence- think of religious enthusiasms- and think of a compulsive BEHAVIOR, such as a bodily tic, like stroking one's chin, or scratching behind the ear, even though it might not itch, or rolling ones head on ones shoulders slightly, as a nervous release- these are the target actions of my exploration- such things as make themselves known despite the intentions of the person- something that people are sometimes medicated for, and sometimes even, the result of medication as side effect. These in themselves are motivating sources, as they are of course, acts unto themselves. If a piece of performance or art is sufficiently drained of the prepared focus- think also of one who stutters- and how a stutterer can often do something prepared- , like singing- without stutter- now, think of that stutterer being put on the spot he/ she dreads,

to be public and unprepared, to be looked at, noticed- and inflate this aspect- forced to speak with nothing to say, or, a minimal frame in which to speak- such as a time frame, and perhaps something that DEPENDS on the stutter- and we have a useful manifestation of the will of the stutter, given its freedom- to be as it is, and to expound on what it desires. Such is the case with Compulsive and Obsessive behavior streams- that may be allowed to flow into the space of the work, into the placeholder of the performance time and circumstance. To excel this one might allow a simple act that is not time/ completion dependent- a repetition of something simple that may begin to be seen in the performance, but

not forced to completion- the folding of paper from a stack, the snapping of toothpicks from a box of them, the spreading out of a box you have spilled, filled with small things- these actions may be continued infinitely- but are confined by the time and physical space allowed. This is the performance frame, also unfettered, and as such, without such pressure to complete, the compulsive and obsessive action may be allowed to flow, and widen, and take over, and recede, as it wishes- the tic may become inhibiting of the assigned simple act- the examination of the contents of ones pockets- (one that I am particularly fond of) may become the central focus-. So, do we seed these things, or simply let them come, as we imagine the religious enthusiasms of the Shakers, or such? In truth, the expectation of the overcoming in religious fervor is enough to generate that act at some point, though truly, religious enthusiasms may take some time to manifest, and extend to very long periods of time- hours- yet, the circumstance of expectation is the seed- they manifestation of the act comes on within the frame, in its own time and way- if it is authentic, and generally of course, it is. So, to seed, one might have a pair of pants- and wear them repeatedly- though they may be changed for cleanliness- but- have a pair that you fill the pockets of with your scraps and notes, and keys and things if you are compulsive that way- or if you have a tic that coffee heightens, drink coffee, or, if you are medicated, go off the medication, or, if medication gives you compulsion, take it- in a few words, do what frees or brings on the behavior- and then, give it to the performance setting. Now, try to follow a limited frame or act while in this behavioral state- and do not suppress it- maybe- the simple act- will also act to quiet the desire to suppress- and let the order of urgency become a biological imperative-. Here, we have then, a performance in which the planned simple or repetitive act is used visually to contrast the compulsion- and to release it biologically- from the psychological restraints that limit it as a creative and generative act. In my own action, I see myself setting up a circumstance that I cannot resist, knowing the way I am, to try to correct-. The situation, or, the circumstantial seeding, for me is something like loading up my pockets with scraps of paper for a few days- almost my usual way of being, but, with it in mind that I will load them with important things- things I should file, or such- and perhaps also, removing my various cards, like bank card, driver's license, business cards and so forth- and litter them through my pockets as well- and all the contents of my wallet, for that matter- that would bring my own mind that relies on certain things being where they have been for x number of years- to fall into a compulsive state of looking through the contents of my pockets to reassure myself that all my important things are there- even during a performance- which of course would be dependent on this happening- but- I would make the compulsion so extreme by my extreme circumstantial seeding- that I would not be able to resist- it would be a very real compulsive of panic. So, this condition will run .like a stream through a time frame where there is perhaps something to be done, through which also the stream of compulsion passes- through the action described or at hand, or scored from, and the task then becomes one of not a performer, as a removed and pristine model of an ideal, but a presentation by a person, reduced to an unprofessional distraction, to a state of not performing as much as struggling to BE, in a state fabricated to focus on a reduction of our established social identifiers and identity determining role playing, to a condition of material, and mania, and an uncohesive substance, the personality, that lets the weight of this manifestation fly apart- in fear of assimilation- into, not a further reduction of material, but, into pure action, with no actor. Conventional weakness becomes a powerful generative force- a crack in a

seamless solid reveals a variant in the pause at its contemplation. Stopping offers reversals, directions, change, and more- pause.

Further functions of SCORATION- Transfers illustrate certain possibilities of one fixed set of relationships that are examined in coupling of material and in a contrasting set of proportions the fixed nature of which allows the freedoms of material difference to manifest concretely and fully. Contrasting this, scorations which are spontaneous, whose inner relationships between a set of motifs is logical, but externally undefined, open to interpretation, and application. Score may be written as improvisation- they may be imaginative drawing, confined to a small number of repeated aspects which may vary in size and proportion from drawing to drawing. Rendered as visually aesthetic exploration, with a secondary effect of readable scoration- which will reveal a parallel to this visual aesthetic, an internal logic in some translation. I have compulsively written (composed) thousands of the first variety of attached scoration. There is internal proportion and visual reason, but not specific application or concept. They are simply score, without function, a math without numbers. The second variety of scoration, which may clearly be seen as distinct and different from the first, has been given the application of scoring the glancing at the sun and at synthetic lighting with the eyes. There are multiple aspects and motifs, consistently used in each score in different proportions that will distinguish one "piece" from another in this genre. They are ample in number to, when assigned values, dictate subtle variations of enough aspects to constitute composition; repeatable once a reading is understood, or invented. For SURFORMALISM work, the blank scoration and varieties of them can be priceless tools in gathering together disparate materials, actions and circumstances into coherent performances and theoretical illustration. The many variations create genres for each invented new reading, which ultimately offers the rigor of traditional forms- and standardized choices. Each development along one pathway of interpretation, offers a body of associated futures- In what world would this standard form exist, and what integrations would one body of concepts, closely corresponding to each other, bring about? Broad specifics anchors SURFORMAL generations in models of social setting for acts and readings of setting dependent contents. This takes a phenomenal distance, and a phenomenological sense of functionality to use and influence the occurring of these performance and circumstantial vacuums. It takes forgetfulness, simplicity, and unlearning. It takes a person without an embracing personal interest, and artists who have been tempered by failure, to understand the spread of multiplicity, and the expression of hope and belief in the evasion of repetitive paths to success.

Material Modality- Modes of shifting relationships, comparisons and contrasts in a sequence or list

It is useful to appropriate the mental image of the classical modes- as a point of departure in reference to the creation of a new construct and problem- the classical musical modes delivers to us a ready made building block of conceptualism. The modes in modern history solved problems of key, modulation, scalar use, and harmonic continuity. With the introduction of the key signature, with accidentals of sharps and flats, it became outdated and limiting. Of course, jazz improvisers found it a powerful tool for expanding chordal theory and extension use in spontaneous composition- that it had a second life in

contemporary (relatively) time set to a new application attests to the renewable and adaptable quality of a simple concept. For me, the idea of a fixed set of relations may be shifted by some number of its components- while the frame and relations remain intact- and the end point is simply adjusted or diverted to the same relative shift, to the next repetition of the mode above and initial end point- this is in keeping with the traditional concept of the musical mode- the first mode begins on the second note of the major scale, and ends on the same note an octave above, retaining the feel of the scale derived from, while introducing the "feel" or color of a shift, and intervalic steps in a new location along a line of fixed relationships- it is brilliant. The to access new harmonic material, you don't change something, but rather, look differently can also constitute something subject to similar observation. A fixed set of materials in a list. The descriptive word for each- and activity applied to it- can be shifted as well, as the moved frame of fixed points and relationships of the intervals are shifted (or, our point of view- overlooking more accurately) .

For instance, if you move through a list of objects of immediately obvious usefulness, and, starting with the second object, go back one in observing, and take the previous object's meaning and uses- and apply them to the second object, and take the second's previous associations of material usefulness and history- and shift that to the third object- and so on we have, by the end of the list, generated a mode of the list's objects' purposes and purposefulness - dependent on newly generated interpretations- where objects are bound in experimental commitment to the usefulness and descriptive definitions of the neighboring objects on the list. These shifting understandings, and hence uses and approaches to- makes tonal color in the realm of the familiar as unfamiliar, and in the psychological aspects of expectation and familiarity conditioning, and the effects creating when supportive example is not forthcoming, but only difference. And of course, the modal styled shift of center may continue- taking function farther away from origin- and then of course, closer again, until the aspects and qualities pertaining to each originally are returned through the same process of a progressive shifting of center. Applying a modal model to objects and action supplies us with a source material generator and a means of viewing things in a dimensional way in terms of function and useful description- it is linear approach literally as it advances attention by measure along a line or in a cue of things, but the resulting realignment of associative histories is anything but linear. It (our list of objects) expands into multiple dimensions with physics and territories defined by the gap and distance provided by the observational offset, and is in a direct relationship of proportion with the descriptive displacements and spatial distances of the modal center shift. These dimensions let us move around the familiar objects that are effectively new, observe in a new space, where things have faces never revealed, in fresh spatial directions. So, the modal model is essentially applied to our rational assessments of the things composing our judgments within it. It skews the known, and thus, how we act. What is the nature of these associations we collect and forget over time? It is a question, and I cannot follow it with any answer. I can only reflect, that we grow and shrink the world we walk in, while the world remains the same. It suggests to me there are other directions.

More on Purposefulness

There are possible negative sides to Purposefulness that run against the Lower Consciousness- it is OK for such conflicts to exist; I allow myself to have opposing conceptions at the same time, and often, as I excuse myself by virtue of a "special" negation of time- that I allow what should follow, perhaps two opinions, one after the other, I let reign in my mind simultaneously- and want to argue point opposing points, equally, and equal in terms of my belief- this is a demonstration of the dismissal of retention of opinion and thought- . It is purely Lower in Consciousness, to me. So, negative views of purposefulness may oppose what I have written, freely, and unintelligently. OK.

To have the drive of purpose in itself may be seen as a program, a retention of earlier thought, of a buildup or progression that seeks to establish a widening taper or thicken block of accumulative acts considered advancement, or going to a place in increments that would not be possible all-at-once. To have a point in mind beyond the momentary involvement means planning- meanings seeking to secure permanence to a thought, at least until it is seen to fruition by a pre-established path. Now, to achieve the effect of purposefulness through organic compulsion or drive, without an intelligent preparation, while seeming to have form to achieve the end, this is another state. To question now occurs than, is this merely sidestepping one predestination of events that is intellectual, for a bodily one, which is equally then, preordained? Does it make sense to oppose the bodily inclination to produce what is also a preordained sequence? Does resistance to accumulation that is conscious also imply or in fact satisfy a definition of the preordained, that is inconsistent to a lowered state. Which is an overriding value placeholder for this work? Yes, but, is it possible then to achieve an innate movement to order, not bodily prescribed (if innate can be achieved after the fact of coming to be, at all- and that, if possible, making it an intellectual program) and yet, seeming to reach this end of research that is part of the Lowered state, of interplay and interaction with things, as much as is possible, and I believe all and completely possible- why, yes, and the answer or explanation is in that just said and easy to gloss over- interaction, interplay- that the actor is a mover, and the material or circumstance is the subject and object- and that it is animate itself- things are alive- and if we can let them use us to realize themselves, we are imbued in their power, and can suspend ourselves, can absent ourselves, can delete ourselves, can become not present in a perfect union that is all presence, as a function, and not as a definition of a "to be." We can magically not exist, never have existed, as memory, planning, learning and past are all fabrication, and evidence given only by product then, for another to see in our absence, yet, this evidence is only "true" when observed or interpreted in a certain way- as past, in a analytic and scientific sense- and for the world in the moment, in which events occur and circumstances flow, and things are- there is no past, there is the moment, and no desire to learn and know how, as this is a vain (and of vanity) thing to have happen- in other words, to what end would that be, in a live world? The state for a live unison with circumstance, action and things (objects, materials) cannot then be achieved through an intellectual force of content generation, or through bodily learning or bodily memory- that is much the same as its intellectual other- the state may however be achieved through the present, in the doing- by the initiation of the frame- the raw, outline, posts of location and through focus alone- a focus that is not body or mind, and a frame that is a location and array of materials set in time- and specifically so, SURspecifically so, SURformally so. Through the absencing of the mover, and

the use of matter as a channel for an influx into gravitation, or vacuum, all things are possible and may occur, because there is no limitation impaling the PERFORMANCE from a participating observer- all flows in, nothing out. The artist is empty. The things use the artist's frame to be present, as does act and circumstance. These things flow into each other and share- they are not different, because there is no artist to observe. There is no wall of force in a SURformal performance, and then purposefulness too is suspended, even as it generates a necessary forcefulness.

Purposefulness as motivation and ambition too is a factor in the evolution of an "expert" and in confidence to present. But, what can be said of the nature of this industry (I mean, the drive) to become familiar and comfortable, to be professional, or more, to become a professor? We respond naturally to an authority and to those that instill confidence in ourselves, who we allow to suspend our critical nature in ourselves in favor of a vision or the commands of another, thinking the other knows best, if this is what they inspire in us. But this in a performer and in a performance pares down much of what might occur in a presenter who is much less inclined to follow the path or pattern of success, and while may not be inspired to please other themselves, may be inspired to do what they can to inspire a respect for their authority.

It is possible that a wrong headed purposefulness of this kind may exist even outside of the performance proper; if the performer has certain ambitions, they may choose one space over another, with the reasoning that the venue's standing in the performance community or art presentation environment has in it a certain level of collateral- that one space may be more status or visible than other, without the performance based interest of the main concern- the circumstance is more sought than found, forcing circumstance and space into a distillation and decision outside of the physical availability, presence, and physical nature of the place- inversely, a rarefied space- because it is important as a venue, with publicity, resume weight, and visibility might, because it is not so perfect for a SURformalist work, force action and interaction into the circumstantial fit- to deal with what is in an unideal- for the non-pure SURformalist performer- for what they might be looking for as perfect or pure- and thus, generate a more truly SURformal work.

So, how does discipline effect the formulation? Discipline seems fine, seems purposeful, ahah!

Purposeful is as we see a double edged sword. Discipline narrows as much as it focuses. So here is a problem right away, between embrace or dismissal. Narrows? Dismiss. Focuses? embrace.

Discipline does certainly narrow. It gives you space to not create. Discipline generates an "as if" circumstance, as if there were creation when there is really only repetition. But, a repetition which is so expert that you can desire it, that you want to see or experience something again, because of its rendering. But, is this than, wherever it is used, an art, or is it a drug? It feels good, it firmly recreates a previously enjoyable or satisfactory response- to something in oneself, even if only a memory of a previous original experience, of an original presentation- skill then- is the same- in the art of an artist- what does this serve- the economy?

Very likely, of venue and of artist. But, we are not talking about that here, we are talking about the potential abundance of creation, and not the ratio of abundance of artist to poverty of their creative product.

But, if skill and or discipline renders an artist more able to come closer to the creation of what is to take place with circumstance, material and space, then is this a fair trade, with risks avoidable? My one answer is no. The influence of comfort in anything should be a clear sign for anyone willing to explore Lower Consciousness, Instrumentism and SURformalism that they should steer far away. Discipline and skill force their vessel, which is what the artist becomes, to repeat patterns, to gravitate to what they think they know and what they think harvests results, and firstly to exhibit this skill first, which is attracted to the comfortable materials of previous experience, and to thought, and contemplation in the moment, an awareness of the self, which negates the generative moment entirely.

And so, Control

Controlling is a threshold where a thing may be defined or a thing may remain unclear or unformed. One can fall off of controlling in either direction. It is a point where the matter of SURformalism may involve itself or be conjured, or it is a point that may fall to the convention of the artist expressing some purpose and some subjective matter outward, leaving the placeholder of the performance to fend for itself as a closed, filled vessel to be looked at, handled in the mind as complete, and as non-interactive in an ultimate way. Yet, controlling is to harness something and may work as a frame with no subjective matter at all. If the artist is simply a force within circumstance, a tool or muscle by which something can be acted on or acts, as a part of a present setting, we can see how controlling may be consistent with SURformal outlooks. But, we can see too, how controlling OUT of control may be also inhibiting without preparation and without a setting of aesthetic openness. It is a matter of transition between worlds- between a formulaic world that is our imposed position responsive to survival of body, which allows a continuity of spirit or receptor, but which if "believed" in its disguised disbelief in any parallel possibilities, destroys the receptor organ - and - the world(s) which exist outside of time and demand and bodily attention as necessity- the worlds which give to receptors, which promise nothing, but which are, and which offer free, un-judged, unfiltered entry to a non- commerce based exchange/ interplay- where ratio ad balance of act/reward is at best a variant among infinities that are other. Control in the possibilities worlds is action without time, without reflection or capacity to punish "error." Distance has limited meaning, and is one aspect that may be PLAYED INTO but which is not necessity as time is not a ruling principle- as, there are no such thing(s), that a viewpoint or location could stand apart and CONTROL others. Part of the first variety of worlds too is the pressure of a single aspect, of time, of distance, over others- that narrows by way of "Order of Urgency," an aspect both useful and generative, but one which in the FIRST world setting, only masks unique values of things done and materials acted on. That the Order of Urgency can be a form generative form has been explored here already, though, not exhaustively, but, in terms of definition- and possible application, is inarguable. It exists in aesthetic based worlds as a water or atmosphere of energy direction- a field that saturates act and material through the agent of the performer. But it certainly exists as a

negative twin in the FIRST world- where it has a diminishing function, and almost, exclusively. Rather than a viewing lens, it is a filter that through its distillations, shrinks, rather than enlarges, its subject- and form.

Action Chromatics

Action Chromatics occur in pockets of time naturally and through and inside of our life time. Yet, there are many that are synthetic, unnatural, and imposed. And now, some composed.

Action Chromatics means acts are performed at the threshold of what is possible to do- they are simple, repeated actions, like the snapping of a pencil, or folding of a piece of paper, or other such things that can be repeated with uniform copies of the same material, over and over, with variance only in the action of what the performer is doing. The performer is always working at the fastest rate, or action9S) between which there is no space for another action to be- at the threshold of what is possible for them to do- and so, there is stress, or tension, there is inexpertise in it, there is an unpracticed quality, because there is no skill at this level of pushing beyond what is comfortable to do, or, beyond fine motor control. It will be crudely done, with error, and breakage. This is akin to the chromatic musical scale in that in it (twelve tone system) there are no notes between- of course, we know there are many pitches between- but, so it is with Action Chromatics. We are maybe looking, not to develop skill, as, if we grow comfortable and capable at a speed or rate, we increase that speed or rate until we are again at the threshold of not-being-able-to-do. Also in this is the element of fatigue, and this, coupled with the push to threshold, creates a unique contour of the speed of action and its refinedness- like a story with its flows and resolve of events, reflections, and actions. All this is placed on the physical act of keeping the sequence or series of actions at a pace in which there is no extra space- this threshold I speculate in belief and hope and faith in the idea, will and can release another directions, beyond the physical aspect of what takes place in repetition, with fatigue playing its role, and the thrust toward the threshold, constantly- the other or new direction will be in that range of notes between, which may be accessed, but not so easily by instruments designed for chromatic expression, and certainly not so from within a convention of a musical system that only recognizes twelve intervals for the ear. So, the “music” being played in the Action Chromatics is the music of that other direction, the release of a form from the point of the threshold, a form which is not dependent on the physicality or the time/duration of the event(s), but only on the ability to operate continuously at the threshold, where the flow of performing is constantly adjusted by the changing states of the performers ability to perform act(s) which is a shape, a constantly, gradually, suddenly, erratically or predictable changing as a variable, with the constant being the drive to stay at the threshold of what can be done, not allowing any space between. Important too, is that the pace is a means of dismissing the self from the moment- there is no time for self, so, rather than concentrating self into a moment of focus, as with an exercise in which the skill is displayed and the self focused through it, the resisting of the “skill level” forces the performer into the Lower Conscious state of body awareness that is renewed and variable and calibrated in every moment, not by self, seeking expertise, but by the forced circumstance and the variable limit and capacity to do.

**Working toward a Graphic Plan for Action Chromatics, and
unclaimed graphic plans, and the communication from the angel of
application, to the generator of the unclaimed graphic plans**

and

**Continuous adjustment of Universality, and its filling out- terms, and
their limited life in mediating language, and the adjustment of titling,
to not be words, but, to consist of lines, horizontal and vertical, to
only distinguish work, not to confine or describe through mediation
outside of the works form; accumulations of lines, distinctions**

these things are not easy
to write about, to let live
they are air and water of the aesthetic worlds
they are accumulative pockets
that form and fatten, and break apart
and grow anew
they are woven into each other with liquid thread
and defy
and don't care
and are still in each moment
in time free zones of possible worlds
apart from the FIRST
and giving life
is a momentary act that can not be defined
it can only
be
mediated by language
which is not
a part of the aesthetic worlds
language filters
out the food.

Squeeze eyes tight
to change the path of sight.

Look at light
to dim the dark

glance, and look again, and see from edges, less

these are ways to focus un-applied graphic plans to application- to let sensation
flow into them and let themselves to adjust to what sensation desires so, past,
future, projected from a point that is a foundation with no criteria for time. It is
prediction and future imagined histories- and the moment is mediation and the
wheel. And it is relevant to the disuse of language and to the sue of distinctive
marks to designate and differentiate- language must melt away like falling snow
in spring-.

A submission to what and where

So, I question, if the perfect Universal performance is filled with external circumstantial and environmental infusion, than, is there any outward direction in this, how is it perceived at all, if it is a "black hole" for infusions only, and, if so, why would it not be completely invisible, so much environmentally absorbed? I answer this with proposal I have already given for other excusings- that, if time is shelved, if time is isolated as an aspect which is free from attachment to other aspects, and is considered equally, we may occupy two things in one space, two acts, two intentions- at once, in once, without once. Once is an attachment to time as it were, and this is set free, in Universality principles. So, WHAT perhaps is distinct- the channel through which the external flows- the gravitation, which is evidence of performance, and none else. And, the gravitation that focuses the external events frames events as form, and this is the structure that is perceived, the shape the channel takes, distinctive by virtue of what flows there, unique by virtue of a singular setting, and the occupancy of those present, who experience this flowing inward from the center of the flow. Two things, one, participation, action without time, or, time aside, time, a separate course which may encompass but is free not to, as the generation of the performance takes its form through the many variables, not confined, but in multiple, many directions with and without the influx of content. GRAVITATION is the key to understanding this impossibility. It is something that must be sensed and felt to be understood, and not worded.

So, submission to observation is as possible as not, but observation is participation, and there is only complete vantage point, no one seating, no one point of view or position. There are lines and direction formed by this gravitation, but they are not walls that separate or exclude, they are attractions toward a center which choose the shortest route to the point of absolute local relevance and density. Submission is then truly, in another sense of the word, accurate. It is a complete subjugation of the generator to void into which the individual collapses into atomic placeholding. We have to resolve in our minds to dismiss the rule of opposition of directions, oppositions of inverse forces, and the association that time has with movement. It is a renegade thought which has been allowed to flourish and rule as if our perceptions and the essence of our experience may only be adapted to things as series, and ordered by measures of distance. There is in Surrogate Performing a placeholding. It allows the materialization of an essence within matter that is only distinct because of acceptance of the cage of time, and time's association, in our received construct, with distinct manifestation based in location. GRAVITATIONAL performances depend in pure form on local, on vicinity, on distance, surely. But, these are pockets, nodes of a larger happening; the universal reaction and inflowing that is only given local language, local portals that are present in all places and only show distinction through cultural markers, which are not physical, but imprints of interpretation of the physical. They are traces. They are not the thing, which is an omnipresence which is the performance, seen through GRAVITATION but manifest universally, at every portal that is matter and movement. So, you may see one perform as another- why not? if you are seeing- it is a term- seeing- it marks the need to speak of, and not the need to be. The need to be is innate and is not spoken of, because the being is not in words or reflection because time has evaporated as a blanket over substance and action- time is an aspect, and an object, which also flows as it will, again, free to move and stay still at rest, or manifest. But, it can never REALLY rule- it is placed for convenience, like a

repetition is placed to excuse the variation, which is in truth the present, in which there is equality.

General Submergence- a principle outside of specific answering to a performance demand

...partly, a repetition from the previous, but, important to restate

Submergence may appropriate the frame of an exterior activity, circumstance or event, and impose it on internal workings, and exterior manifestations of those inner workings. It need not be fixed, thus, as it becomes internalized, to the physical criteria that rules the exterior operations that manifest the frame. Thus, such aspects as distance mass, volume, time, etc. may be suspended or isolated from other aspects and qualities, and set free, on its own. When these things occur, a breach has taken place in one set of conditions of workings we call one world, in which our bodies are operating. When this occurs, we have spun off a second world into which actions may evolve, with these new conditions and possibilities, of suspended or isolated distance, time, etc. So, when worlds are thus multiplied, we have also a split of the attention of the performer- there may be a continued operation in the first world, while another continues separately, or, these worlds may converge, which they will do, if a performer is shared between, and a point is reached where the conditions are not in conflict or cancellation. These worlds, as there is a gravitation axis, which is the performer, in his or her place as an agent of action, may converge and depart again, but, will naturally converge when they can- and, both conditions, acts or actions that are manifest mutually through perceivable conditions will appear. As worlds, they exist and discontinue in the universe which is Universality- multiplicity is the answer to incongruence and negation.

So, what method, what means? I have given little answer to this- only said, invention- well, invention was an available term, a fit for the moment, it is not really invention, as such, it is more like...accident.. a state of.. accident. And Lower Consciousness- always occurs as a means and, such as method is, method- in circumstances that must deal with conflicts in conventional "reality." We can not WORRY about it, or look to the future- we must move on with a project as if it is happening even if the senses say there is no movement- Lower Consciousness is a state typically, as I have said, responsive to the senses, directly- it seems, a state designed for a sensory world with conventions the body is familiar working with- but-, Lower Consciousness, set free in any world, will behave the same- because of its other qualities of forgetfulness, and pure inquiry at every point, and a lack of learning from success or repetition. These aspects allow a soft shift to any state of exterior or parallel conditions without a flinch of resistance- as there is no missing the past, or familiarity of steps. To, as close as possible, absent the intellect, and the adjacent judgmental personality at the same time, we can see there is a chance to react with conditions and circumstances as they occur, within whatever world- and, it may be possible, these states ABSOLUTELY satisfied, of Lower Consciousness, that a performer may be able to FOLLOW an action that moves between multiple spin-off worlds, as they are created, by physical impossibility of one world-, into the generation of the next, where such acts as attempted or partially realized, flee-. So, what would appear- or, would things disappear? I have seen a disappearance, something is suddenly absent from a body, which perhaps, if we remain, so does this body we are watching, even if it is ourselves, but, if we have absented, more likely, we do

not see ourselves. It is perhaps in appearance like something falling into a trance, where a presence seems to have been dismissed and an act or moving thing remains- but, something has departed- it is my observation that this is death, or, accounts for death, as I have seen it, in the absenting of a presence from a manifestation- so starting as it is often a manifestation we have been familiar with our whole life- and, sometimes, there is a rocking or forming of a passage- that is a sound, or, the laboring of breath- that indicates a world is being spun loose, in which a new manifestation, that of that that is isolated from a bodily frame, isolated, or set free, may go and continuing to participate in some activity or action in this spun off world- there may be other signs- perhaps, a natural reaching- in a human body, the raising of the arms, and moving of the fingers, as if feeling a material, the arms, raised as look for to pull the body up over an edge, or, to be grasped by some force in place in this newly spun off world- and, the severance of a perception- the closing of the eyes, and the holding of them closed, tightly, for days, for weeks, only occasionally opening and registering shock- that this world was still intact or they were still present in it- and, the ears- the deaf may take out their hearing aids, if not completely deaf, and prefer the silence- as a means of severance- of transitioning into this other place that they are generating by their very departure from this one or the one they are seen to be in. And, most strikingly though, is the stopping of breath in a body. When a body is completely still, the lips parted, the eyes have fallen open to a slit but they see nothing, they are not receiving- stopping. So, they continue to be present- the body- it, stopping- remains, but the movement has gone elsewhere- the active part, now, the still part is evidence of a sustained movement to a spun off place, as, it is a placeholder, here- it reaffirms the presence of this world, it has not taken this world with them, but, yet, remains with a performative presence- without time- and, there, we have evidence of at least two worlds-, here, then- a body has continued to exist in external recognizable form, in one world.- but, movement has stopped- no seeing, hearing, no breath- so, this is evidence that we see two worlds before us- the one left behind, in which the presence has become absent, because of incongruent conditions, and then, a timeless or time as free world, in which the body exists, but without its conventional movement that identifies it as "living" in this world- yet, it still exists- so, there are two worlds there; one in which the body is breathing and perceiving, and one in which it is the body outside of movement and time, and hence, still, or, dead- - and, the absence of the presence contained in it, which indicates a departure to another- as we may see the two worlds of the breathing perceiving thing, and the still thing, than, we can only assume the presence has gone to a presence world, a third, in which it is active in the way it would be if contained as it was before, as an intersection of composite of worlds at an axis point- three in one, potential- in the single, living body.- then, perhaps, more, but this may be speculated from this single condition and scenario. So, this is something that many observers have seen, and thus, a good example of the world spinning that is a manifest part of the project of SUBMERGENCE. If it is comforting to anyone, this may be thought of as Spiritual, or as evidence or argument for a continued existence. For me, it is a performative principle, and has to do with useful states for performance and composition more broadly. Also

through SUBMERGENCE, we may depart into these spun off worlds, and, as I said, there is a tendency to convergence; a point departing, when states are mutual at some point between these worlds, may bring about a return, of the

performer, to the previous world, as well as the creation of this convergence, or, axis point, which is the artist- the artist, so, may become present again, and returning, bring something with them. that may manifest in both, but through a point that was before, not present, through which this similarly lawed circumstance or thing- may pass. There must also be an axis point, and as the performer is the center of transition, and, through the act of performing, aggressively spinning these worlds, it is likely that the performer will always be a point of convergence when these breaches take place.

Glancing at the Sun/ light

**In one emblazing moment
I was lost to every darkness
as even in it
I would rise toward the light
a light that lived emitting from all corners
pulling to it hungry eyes-
the candle flame, the lightning of a storm,
the sun, the moon, the table lamp
reflections in a pool the radiance of the color white
the bursting knots within a burning log
will draw me to it in my gaze
from where I fell deep inside
removed from the darkness of the outer things
so I might rise to light the higher than before
more than to see
but now only to blind me in an ecstasy
to gain, and more, retain the blinding
and the purging, and the purifying of a soul worn dull
that fate gave to an angel who I wake to in my thought
who I see from eyes that dilate wider in illumination
to take in more my body and my spirit crave
to live in too the radiation light will bring to comfort
all my skin in bathes of warmth
touching light to me
it was a moment
of the redirection
and awakening
the light
the blinding
light
to which
I rise
a child in joy
at every newness**

of a day
that fills my eyes
with her
remembrance
of
to match with every day
through all it manifests to me
of what I saw
and felt,
my fate, I shouldered
to return
and glancing
at the sun
I see her
I see her
rise
return
return
again
again
to her.

This came as a general idea and a simultaneous development of a notation or graphic plan(s) for looking at light. The values were intuitive as was the overall form, but it gradually became clear what was to mean what, and the shaping of the plan(s) became more refined and directed toward what the values would then specifically be. It came from a subjective source; I was compelled to pursue an ordered while aesthetic series of pursuit or regaining of beauty- a beauty I was aware of and had seen, but which was presently absent. This may be logged in many places with the “Evasive Performing” and “SURformal” systems. Evasive, because it deals indirectly or evasively with the subject of absence, which is a personal matter, and it also falling into categories of Instrumentism, Lower Consciousness, and reduction to absolute universality (the sun) and while specific, universal in its potential understandings. The sun, or, light generally- is a metaphor for beauty which is so bright it can burn, or damage, yet the vessel forces the senses to pursue, even to its own detriment. Pursuit of god, pursuit of perfection, ambition, may all be studied through renderings of these notations, as asides to the source motivation. The form itself is in several parts.

The outer or structural aspect may be considered to be in five movements. The is one horizontal line the runs from left to right, and connects to a vertical light which it touches as some point along it, without passing through it- it terminates here. Above and below where the horizontal line meets the vertical may be of different lengths. If we consider the above and below as locations of different movements, then, the left side of the vertical line is composed of two variable lengths of the movements.

Let us call the horizontal line plane A. Now, A has a top and a bottom, or, above and below. The top will be called. A(a), the bottom, A(b). The vertical line, let us call B- the left of the line, divided into two lengths by the horizontal line will be call B(c) for the above left, and B(d) for the lower left of the vertical line. Now, the line also has of course the right hand side, which will always be the combined lengths of B(c) and B(d). So, if we consider that this long side, call it B(e) is a movement, it will always be the combined lengths of movements B(c) and B(d). So, we have a basic structure that looks like a T on its side, that represents five movements; A(a), A(b), B(c), B(d), and B(e).

So, now we place our readable aspects onto and into the movements. There are several aspects that are used as a language to compose the activities of glancing at the sun/ light, and give it its specific values, based on their variations in shape, size, and lengths. If we consider the lines of each movement as the gravitational base, from which rises these symbols, we have also five directions in which the symbol/ aspects will be drawn rising to/ away from the gravitational base line. A straight line, perpendicular from and growing from the point where it touches the base, represents a duration- a short one, a short duration, long line, long duration, etc. This line which we will call a STEM may also be drawn as a diagonal line. This, in addition to duration may indicate a particular path of the "glance" from a fixed position, say, the head straight forward, and the line indicates the path of the moving head toward the light, from this position. If a diagonal is going in the opposite direction from another, the body may be repositioned to suggest the difference in the relative position of the glancer. This is all done quickly and effortlessly, in small body movements, as a technique that is instrumental. At the end of each of these stems is a small curved line, a cup. Within the cup, not touching the edges, on some is a circle or ball. This shape may be of different sizes. The size of the circle tells you a relative value of the time glancing at the sun/ light. There is made a relationship between the path of the glance, the stem, and the duration of the glance itself. This is thus composed for by the aesthetic choices made with each drawing. Now some of the stems lead to cups which will contain another curved line, on one end of it are five short hash marks- these suggest brief, small embellishments- this curve line on its other end going in one direction or the other, and tangentially going into a straight line, which shoots off in some direction, and, at its end, it is also connected to a circle or ball, actually touching it- the circles of these tend to be of a larger size- there are two short lines that are next to the circle somewhere a short distance away from its surface- not touching the circle- these suggest slight movements- or, radiance- the movements, a flinching- at the brightness- they (this combination element) are like epiphanal glances at the sun/ light- the trajectory of the path of the glance is complicated by the extension of the shape from the cup at the end of the stem- these may be read as redirections of the glance, where the head has been moved to accommodate the eyes, and where there is then a more complex "rising toward the sun" that follows both the extended duration of this aspect, with its extra straight line, and the redirection of this line to the sun/ light after it leaves the cup.

The movements may be read in any order, but the relative values must be retained in mind. The two sides of B will always be in a set relationship; B(e) will always be the combined length of B(c) and B(d), though the lengths of B(c) and B(d) may not be equal to each other-. Movements A(a) and A(b) as they are each

one movement and are on opposite sides of the same line, will always be of the same length.

This project of notation is well suited to a larger program of Submergence, as it is internal to the performer- it may also be used at some times as a control. ; the eyes are being dilated and shrunken at different times and for different durations, depending on the length of glance. There is after image, and the blocking by the retinal burn of other possible input to the eyes from the environment. This then may be used as a limiter or alteration to the use of perception in carrying out some other act, a performance one not directly connect to the glance except for this altering relationship.

Subjective source of this also open the act to a reliving of a thing it strives to regain, so, there is an emotional aspect to it- that drives the actual values of the relative ones. This means longer duration of parts, dramatic license that would stretch some over others, and general kinds of interpretive license within the set values given by the shape- think of this as the freedoms a conductor takes with a piece of written music- embellishment, tone, etc. These piece, when performed, should be filled with such in an ideal presentation.

Note: Moreover, the diagonal lines of the stems may be thought of as a turning away from the light by some physical aspect of the performers' body- before turning upward, or back towards- this is interpretive aspect, and a regular way of doing should be defined personally- it has a metaphorical or poetic aspect to it however which should be clearly apparent and visible, like a flourish or embellishment of the act.

The subjective motivations of offering, of worship, of desire and return, and alternative communion to the impossible or realizable communion are sources for this, and other mental constructions- but, codified, as in "Evasive Performing," it becomes legitimized in the SURformal system by its transference to the setting or frame for these emotions and imperatives. There is a parallel created in this relationship of content into frame- the desire/ motivation remains vital as long as it is part of the emotional life- and, the transference to frame continues of its own, as a structure which is powered by the codified feeling- yet, may go on long after there is a dying away of that- the frame may experience a transfer of motivation at this point, or, also, as parallel to the emotional motivations when that is in place- a motivation as a SURformal structure itself, to continue as an exhaustive exercise in exploring the notated form and its possibilities-.

The Live Search for Orientation of Defined Forms Without Established Purposes

There are always several graphic plans that are defined in their line, elements and elemental relationships- that have not yet achieved a purpose. While this is not the predominant way of working, it is one, that is fairly common with me- that I create forms that are internally logical but that have no application- there is a performative aspect also not so frequently in place- often, the purpose comes as an intellectual or mental act, without physically testing or performing to help with definition- but, there is a challenge then, to perform from these defined forms with undefined purpose- live- and, have that live performance be a search for this purpose- to draw on a limited set of materials or objects, and a limited world/ circumstance in which to create this purpose- testing, experimenting, following of

intuition and the dictation of the internal logic of these forms. I usually with draw these forms until they become second nature- sometimes that can go on for several years- drawing them by reflex in spare time, in notebooks, sheets of paper, scraps- there are usually thousands of them, and they do not stop growing in number- some forms have reached numbers in the range of 50,000 or more, "score" that are in themselves with subtleties different from any other- they are all unique- the extents of the aspects that compose them shrink, enlarge, are placed differently in relation to each other- all, different compositions in a defined language of form. So, a body of work/ performances may be evolved of live searches for purpose through action of these many forms, and their multiple scores within each form category.

The first blinding light

I was working on a circuit while still at a school- I wanted to make a buffer board that would allow a computer to control relays and so forth from a program- I never got the buffer board to work right, but I did build a circuit- with a capacitor, transistors, a relay, condensers and a potentiometer- that allowed me to turn someone off and on continuously, at a steady or variable rate, as dialed by the potentiometer- I decided to use the circuit to control the flow of a small voltage- I ran the voltage through the circuit and into two electrodes, which I attached to my temples with a conductive paste. The circuit allowed me to control the voltage, in bursts or pulses, that passed through the electrodes and through my skin on my temples. My eyes, open or closed, would experience a "white out" with each pulse of voltage- which would last exactly the same length of time that the voltage was "on" - and then, my sight would return abruptly, as if a switch was thrown- as of course, it had been- the relay in the circuit- the voltage was passing through the skin on my temples and directly into the optic nerves behind each of my eyes- The white out effect was complete- I would see nothing but pure bright white color. If I turned the potentiometer, and passed my hand before my eyes, I would see it pixilated- the whiteout effect taking visual segments out of the hand in movement, returning visually between each pulse of voltage- I would get headaches from this after about twenty minutes and have to stop. But, I found myself returning to it again and again- it was addictive- this light- that I could see, so pure, complete, and white.

Of Light

I looked for her in this light, I sought her, I reached for her, I felt her flight through life as if she was the sun, and I symbolically wished to touch each day, to reach and maybe then become blind to all else.

A friend of mine, who is a painter in a visionary style, reports to me he is working on what he declares will be his "masterpiece." So because of his earliest memory, at age two he says, which was repeated during an alcoholic blackout, which triggered that earlier memory, and which become a central vision in his mind thereafter, and into his sobriety. It was a reoccurrence scenario I myself had with my light, and my search for proximity to my angel, sans the alcohol trigger. He had had an unprompted vision as a child, where an angel with flowing

hair came to him surrounded by light and touched his head three times. After a binge of heavy drinking, he passed out on his studio floor- at the age of fifty- one- and was awakened by a blinding light, surrounding this same angel- who again tapped him on the head three times- and then- he awoke, to consciousness, completely sober. He said he drank one six pack the following night, and quit his drinking, cold turkey. He has been dry for about one and a half years, with no program, or assistance of any kind- he is a virtual hermit- only sustained through some difficult withdrawal and subsequent craving- by the vision of his angel, and his regained early memory of her. He has begun to tackle this vision- after it kept in his mind with insistence for the period of his sobriety. So, my angel, too- came to me- in a term- as light, as the sun, as I looked at her, when I was told not to- “Don’t look at the sun” told to me by parents- because, it was something I was inclined to do. I saw something there, a presence for me, that drew me to look- and want to fly to it-. And then, a moment(s) some short time ago in years, when I touched a hand, and it was like a spirit held mine- a black starless night in Indonesia, with a single well defined white orb, the moon, that seemed too close- surrounded by an abyss of blackness that seemed to eat the moon, and take all of its illumination into it, except for the angel I walked with, whose hand I touched and held, and whose spirit flowed into mine- and who, to me, seemed surrounded by a light by which we could walk around a dark jungle village amid the sleeping and the waking, and quiet, and stillness, and stir of insects and frogs and night birds. And, this second coming, and maybe the third, if I declare my circuit white light of electricity as a reoccurrence, has come to me again and again, and stays with me always- I have codified it in these **Glancing at the Sun/ Light** graphic plans as I try to retain this drive and indeed the vision that compels it- and keep it with me as an illumination of my living- and, this angel is real- a spiritual being who believes and strives for God, and wishes to live her life for him, who struggles with the subtle difficulties of housing in a human body, with her own compulsions and needs for enlightenment and desire for love and goodness- and purity- and carries herself as an angel- while these difficulties battle as they do in all of us for supremacy- and, she sees herself, too- as this angel captive in the world- I think- and it is a meaningful symbol and icon for me, who sees her glow at peculiar times, and I find some difficulty or thought has passed, later- and it would have been this time that I saw, in light, in my mind-. And my angel does not lend herself to a classical rendering of a woman with flowing hair radiating light about her feet hands- as she did true, when we met, but, through structures of inquiry which are the illuminating tools and frames of my visions- she is the drive, the setting, and the life of these graphic plans- and of my desire to rise- as with a scream that will reach across continents to the other side of the world, and let her know I call- to join me- my shout, too- my “Scream Arias” for her- where I do scream- and prepare a place setting for her, and a meal, and with a compass, face in her remote direction, and, scream until I can no longer, scream and believe that my scream can reach that light- scream, and believe, because, I believe in this angel- and that she gives me faith, and hope, and belief, in the rising- above the bounds of the impossible- and my looking, to the light, a sun, a bare bulb, a night-light in a kitchen, a moon, and brake-light on the car in front of me in traffic, in headlights, in soft glow of a TV set through a window at night when I walk from my car to the apartment- the blinking light on a smoke detector, the stars, the glow of the phosphorus painted hands of my wristwatch, dashboard lights when I drive at night, storefront neon signs, the red and green traffic lights, the flashlight of a guard doing his rounds at

the local bank, the radiance of the city lights over the horizon from a distance, the back lit clouds, the reflections on that last night in Indonesia, the full moon over my shoulder, reflected back to me in her deep eyes. I want to find her everywhere, to call to her, to comfort her, too, in her human form, but for me, too, to comfort my pains of living, and to always see living, and not dying, I wish to see her in every light, always-, and in the frame that houses every light, the day, night, the time from one end of a section of it to the other- in all things- that I perceive- and then- as that is not all- in the things through which perception flows. And through the metaphorical window, and the desire of the hand to feel, and the senses to perceive, is the swelling up to love, to live and be alive in it, in pure love, and to have it present but to release it too, as one act- to be in it without holding, and believing, too as the matter in the dark may buildup walls against it, against a pure living in love, believing, transcendently, and that will draw the body

away from this falling sand.

Believing in the impossible and the strength of the power of dismissal- believing that impossible acts and feats may take place through a frame of light, infused by a love, a faith, a belief- an infused frame, a higher setting from where we were before we were with belief- no physics can with its physic, deflate belief- or hope, or faith- physic is through which we operate in a world built on it- from times past, accumulated forms where behavior is ordained by the received accumulated knowledge of how to swim- within a man made sea, and how it works in one way, along these guidelines we are given- but, this physic cannot effect actual belief, or hope, or faith- it can do noting to it- physic is in a narrow realm of things, and in that realm, behaves in one way set upon us by accumulated knowledge, and skill- in one regard- in one kind of manipulation- there is no faith in it, or belief, or hope- only expectation of result, and anticipation- of completion- without surprise, or - without light- beyond the physical eye. With faith, hope, belief, the impossible has already happened- it is happening- there is no test with questions to be answered by experiment- no order of procedure, or hypothetical statement- these forms restrict and squeeze away light- believe, believe, believe, faith, faith, faith, hope, hope, hope, light, light, light, love. This is the most powerful infusion, and it is the most expansive, generative, and absolute frame.

Moreover, the desire to rise to the light is a personal motivation, while in lesser form, a characteristic human trait.

Durational frames found through sense use upon punctuational acts- chewing gum, drinking fluids, etc. ...for different internal frames, inner, outer- to funnel and give form to amorphic circumstance, behaviors, and material manipulations

These use the body

to give time frameworks, and bodily direction for the containment of substantial and insubstantial contents within the setting of performance.

There are various shapes to these frames- brackets- that are outer and encompass, tapers that are internal and gradated durations that affect a parallel focus, and periodic punctuations, that generate a secondary taper of duration and focus. The chewing of gum designates the taste sense as a governing durational guide. You put a piece of gum in your mouth, internally during the

performance, at its beginning. The flavor slowly dissipates from it- it is a gradual taper- you can sense the progression of a “movement” which will last as long as the taste of the gum remains. When the flavor of the gum is gone, the movement has ended. The dissipation of flavor may have a parallel in action- the action or intensity of it may be diminished correspondingly- or, it may be a simple “on/ off” that has nothing to do with intensity- when the flavor enters the mouth, the movement begins- when the flavor is gone, the piece ends abruptly. The taper may be used however as a prediction of timing, and, an act that has a contour of beginning to completeness may be hastened to keep pace with the loss of flavor- a moment by moment guide to contour of the act or to its gradual completeness. The “on/ off” mode, and the “parallel taper” both have useful qualities. So, the first movement completed, the performer puts another piece of gum in the mouth and goes on to the next movement, which is also durationally predicted by the diminishment of flavor in the mouth.

Now, a bracket may be formed but a period, punctuation act that also involves the body as a timer. Drink a large glass of water at the beginning. Periodically, perhaps, between movements, drink another tall glass before moving on. There will be a need to evacuate the fluid at some point. At the point where the water can no longer be held, the performance ends, and the performer makes a run for the restroom. This too has a potentially useful taper- there will be an increase in the need to evacuate- this taper may well affect the focus on tasks and acts- it may be a mental focus, and/or, a bodily focus, where certain bodily positions are more difficult to hold than others- an assortment of contortions may occur, a dance of discomfort, if you will, that is secondary to the task, and to the timing aspect of the bracket frame itself. So, mental distraction- to retain water, to keep mind on working, and a bodily imperative to shift to a more comfortable body position- becomes a frame for tasks as well. And, insertion of Glancing at the Sun/ Light may here have an interruptive affect- for tasks requiring attention to detail with the eye, glancing at a light will both close the pupils and leave afterimages of the light- working as a handicap- or, requiring that the action being taken operate at a more general, less detail oriented level- so, there is a handicapping that generates potential multiple levels of attentiveness to visible things, small, large, detail. The Glancing at the Sun/ Light may be used as punctuation to have its affect- also, giving the tasks a kind of layering- the shape here is then, punctuation using the Glancing graphic plans, which each time creates a horizontal movement in a kind of stack- of visual attention levels- these too have a taper- as the eyes return to normalized dilation and the after images of the light fades. So, a stack, of lines if you will, slightly apart, where at one end, there is a lowering of the line to descend to the next line, a slope where the performer “gets off” like from a slide, onto the next level of visual attentiveness- until the next punctuation of a Glancing at the Light. It should be clear that, this framing, when done in multiple forms, using multiple mechanisms during a single piece- may in fact function as both the frame and the content- as seeing to one act of frame generating will be equally affected by other framing mechanisms, along with “content”- so, content, as consistent with SURformal structures, maybe need not be a subjective addition or containment- the acts of generating the frames could be plenty to occupy the performer for the outer and inner durations of the performance. The motivations that are personal and drive the act of generating “Glancing at the Sun/ Light” graphic plans, as I have shown, are metaphorical and visionary- this is a subjective root that cannot be detached- yet, it is not subjective content- it is a generative motivation- and, as with the bodily

imperatives made use of such as taste and peeing need, there is an innate desire to look at the light- it is a primary and basic motivator, and act of creation that is part of the act and of the performer, and cannot be reduced- it is presence in the organism, and is atomic to the form and its needs. So, the shape is dictated by the punctuations, the diminishment to other levels of visual attentiveness, and a gradual natural normalizing of the means of sight to a base and itself irreducible setting.

These all then depend on a natural state of the body, that are used in segments of a.....

continuum for their powers of temporary alteration and use, and their automatic nature to reset themselves to a basic or standard condition. Here is a graphic construct of such a performance, using just the durational and taper frames suggested here- we will see, it is more than filled with task, action, and motivations that are frame generated and frame generating.

A point or black ball- varying in size, but, round- and- black. The circle suggests that there is an even collapse from all directions, with equal force attracting to a center, or, pushing from the broad and surrounding exterior. There has been a first act or movement- of- concentration that made this- in this way. Now, there is residual affect after the formation- these affects may include a curiosity attraction- that- pull to- but- do not become absorbed- as they do not come EVENLY- they come to sides, to edges, in random places- to the full form- but, there is no general pull or push- so, after an even creation, there is a greater diverse possibility, and a possibility of sparse from, distinction by space- and separation- which does not exist in the concentration, the compressed form of the black ball-. There is also possibility of vicinity- the ball may itself move now, freely perhaps, through the surrounding stasis and equilibrium it has generated through the first act. The first act, of compression, and, generation- is simple- it is uniform, and there are no complex relationships- everything is forced to- or is pulled to- a point- a balance of attraction of repulsion occurs "equilibrium" of force- so that small, large, masses and volumes are compressed equally, with an equivalent force- from all direction- this occurs SIMPLY, because there is a balancing effect generated by abundance, (and overabundance- overpopulation of broad occurrence) and by vacuum, as abundance and vacuums occur- so, force is employed by circumstance, as the physical dynamic of material, circumstance, and action dictates- by its physics, in a natural way- force is goes to where it is not. It is sustained as long as there is no equilibrium- it is activated by imbalance- simple concentration-

complexity

occurs in its wake. It results additionally to curiosity attraction- which has to do with newness of such a concentration from an unevenly spread field- curiosity—there are other factors- "resonant inertia"- this is an effect that is like memory- physical memory, and mind memory in beings- it is not based on a physical reenactment of an act or event, but, is generated as a score or plan AFTER THE FACT as in a documentary object- but- this object- can only be read

as a supernatural trace- of a past- and may exhibit signs of loneliness- due to the trauma of exclusion. The loneliness- exhibits itself- in materials, and things as much as beings- let us not struggle to make that distinction- loneliness- is a behavior that dictates self diminishment, or, expansiveness, exploratory, outgoing behaviors, as well as digressive behaviors- as a result of boredom- to generate- to recapture that creation- through imitation of sorts- a thread may desire to become compressed into this ball- and search for inways- and, linger about it- as if waiting for an invitation- and- power attracts in its own way, not gravitation or magnetic in physic, as this is gone after equilibrium has been reach- force having found its of even distribution of itself- like these words, this struggle to description- is such a malingering- a hanging on- to an initial explanation that could be sufficient- but, not sufficient for the words that wish to follow- it is the same sense in one of the senses of the things that direct themselves toward a black ball concentration- as, there is no longer the first force- it has been absorbed into the density of the black ball, and, sustains it there- indefinitely- in a solid, immovable, stable state. It does not move in space, as objects that might or might not be in continuous movement, inward or outward, in “empty” space- in the universe- it is fixed and solid and in place in space in the same way as it is on the piece of paper on which it is drawn and described visually- it is not hypothetical, it is real- at my insistence, with my belief and faith and hope- it is fixed by that power, of a dogmatic will. Everything has stopped at the ball - and after its generation, all resumes, around it. Gravity after the formation of the black ball does not come into play. It has through equal forces (adjusted, to inequality, and irregular need for variable force) in unequal surrounding (the demand of variable force desiring force to regain its own balance, stasis, and even distribution) regaining a uniform equilibrium first to the black ball (as a composite of the loose and the irregular, and, the gravitational individual, and, compounded), after formation through the attraction of force to an uneven state of environment- and the compulsion of those things, to be moved, by irregular occupancy of space, and by availability of a solution involving their own loss of selfhood as individuals and small, compounded groups, and, through the manifestation of LONELINESS as a motivational power of what I might call “willing-it-to-be.”

So, what of these forms that come, if not by gravitation of the black ball, to see, to be curious, to desire from their loneliness- to be as this ball composite- they circle it, the caress it- they dance and behave certain ways for it, trying to find a path, or a way- to be of it- but not finding it- they, still of a gravitational nature- are attracted by other forces than, not gravitation- as the black ball emits none- and, is unresponsive to their attempts at seduction through their gravitation- so- they dance and perform- this second act in the wake of the black ball- by the matters excluded from the circumstance of the achievement of equilibrium and balance, and by the unfortunate fact of their -first-come-first-serve- and “order of urgency” by which forces took from the vicinity until stasis was reached- and, no more- as, the force was absorbed in this, as consistent with its own search for economy and balance- for purposes of the environment, the force is gone- it is now fixed, permanent, frozen and in one place, and, as it does not move or influence, it is no longer force- it sustains, but, much as a spirit- as memory of an act. Then, the meandering elements, that search and dance and move- will gravitate, as they do- and, while striving to achieve a fixed association with the black ball, will be with some eventuality undetermined, by generating a force- massed- of

LONELINESS, and, then, they too will find themselves in a space which has reach a great disparity of occupancy, and this force of LONELINESS will push or pull into another black ball- with the same results.

Beyond this, there is speculation beyond mine- available- like this attractive and stasis and generation of density in gravitational stasis- like this- speculation- as to what might occur- with the evolution of these multiple black balls- that, if repeated there may be a massive singular accumulation in the future- of performing- as performance- (to remind, that, this is a scoraton and graphic plan based principle at its heart) but- I think such an accumulation is unlikely with reason- these black balls lack gravity- they no longer exist in terms of their environment- so- they will occur and be “made” as the environmental occupancy and LONELINESS conditions prevail- but- there is no force to move them, as, there is no imbalance- once formed- because- IT IS NO LONGER THEIR PROBLEM!

Because of its absolute fixedness, its stillness- can we say that the black ball is in some way a death of all of its parts, and, itself dead? I think that death is the wrong word, though the concept may be in some ways close in our common understanding. The black ball is no more alive than it is dead- and it does not change- while death, as a thing dead- is subject certainly to change- to decomposition, to erosion of its characteristic natures. The black ball is the achievement of the striving for absolute value- performed by a physics of occupancy and attraction by the force of LONELINESS across spaces- the striving to be unified while governed by incomplete natures- the black ball is that achievement, as is the end point of Glancing at the Sun/ Light- it want to be all things, and one- unified- from a position of incompleteness- of, LONELINESS- and, the black ball- is the extinguishing of LONELINESS above all else. The contained, the composite of it has reached this state- which does not exclude the same for others- they may achieve this state too- but, among others, and not those that have become a part of a previous composite- they must find their own- through the course of the search, which draws them into compressed areas and densities of those others, attracted to the black ball for their purposes- but- it is not within control of these components- when and how this composite will be achieved- it is through the accumulated generation of the force of LONELINESS, and a sufficient density of these components that the spontaneous release of that force is made- and, a certain recognized activity, of movement that is characteristic of the search, of a particular kind of natures- that the physic “recognizes” and which stimulate the spontaneous generation of the event of the push or the pull to this compressed state of reestablished equilibrium. While Glancing at the Sun/ Light is of a personal natures with beings, there is also a physic to it- to the forces and motivations involved- that are not complex compulsions as are the metaphorical model which is convenient for us to think in terms of, because, the rise to light is in so many ways a human driving, while there is not a comparison in terms of motivation between the push or pull toward the formation of a black ball, and, death, for instance. The drive to unity is not why beings are compelled toward death- it is dissatisfaction, and pain- while I distinguish LONELINESS from such pain or dissatisfaction- LONELINESS is a physic state that is descriptive of matter and circumstance, and a force that acts in spatial densities- and- faith, belief, and hope- that its fixity is real- and, encompassed in an envelop of believing- from an overseeing position- that of the

artist, in a research of performance art cosmology- is what keeps this condition of the black ball

permanent-. The belief that what appears to be a mind invention, and an abstract construct for purposes of guiding action- is in fact a physical existence of and an exhibition of power and force- and fixed matter- that is not subject to change in time, or does not need to move to be, is the proof of its existence- the power of a strong will with belief, and a field in which to develop and realize terms and values that is free from convention and received systems of previous, accepted fact- this is the basis of the physic that allows absolute values to exist outside of time and change, and relativity. There is nothing relative in the black ball. It is unto itself, and there is no better point from which to observe apart from it. Things become subject to the consequences of the field imbalance. Imbalance is caused by change, by movement, by conditions that involve the gravitational qualities of actions and things that act- gravity of things and acts is not even- it is odd, and on its own attempts to adjust continuously- but- this act leaves holes where previously something or some act was- filling one hole merely makes another from the relocation of its stopper.

An odd paradox will be that the drive to notate, to score, to graphically plan- for the iteration and manifestation of the black ball is much as the activities that come before the generation of occupancy values which cause the forces to take their notice- the search- for the means to use the black ball as a performance art generator is then like a kind of conjuring. It is willing the tendencies of imbalance to impact- by mimicing behavior, though it may be indirect, and, not an intentional mimicry. Yet, the force of LONELINESS is indiscriminating of the form in which the conditions for its activation take- it is only interested in a specific kind of occupancy density and the behaviors that make it- as the sign of a state or threshold that is being reached- that will cause the force to be released again- . The Glancing at the Sun/ Light- I feel that, I pine for that, it is a spiritual parallel to a physic that is equally important and as powerful as that other form in physic- but, it is not the same-. Do we have to objects in this then- the light, and the black ball- in a shared space- one connected to us, to being, while the other, not- as being implies presence of mind and movement in change- Glancing at the Sun/ Light shares with the components of black ball- in that the black ball components strive- yet- they are without spirit- it is a parallel of likeness but not one of a shared destiny- one may only rise to achieve completion that, if achieved as a fixity of the spirit, IS in fact, the death of being, for it- it ends experiencing- it is still, and is subject still to the rules of change that bring decay and erosion of characteristic natures- while the compression that is the black ball is the achievement of eternal fixity. It is a state of balance that is internal to it, and, externally, a temporary state of balance below a certain threshold of occupancy density and behavior amplification- of single elements, together acting toward a single but uniform end- unknowing of others- which do the same- but, also, in the unity of behaviors, achieving that fixed state, in the activation of events leading to a black ball.

So, there is likeness- between black ball and Glancing at the Sun/ Light- enough to allow these concept to coexist as ideas and as matter and action- within a shared space- but- again, they do not share destiny.

BUT as they may coexist together in close vicinity- and not influence each other- perhaps they may reflect on each other, with their contrasts and similarities- do they complete a larger picture, of a performing cosmology- complete -no- but, compliment, and enlarge, yes. While Glancing at the Sun/ Light in a word is a

display of Love, and a testament to its highest reverence in one, and the adoration of an object which the light represents, the black ball is a mechanical response to the lacking of Love, with a different pole, and a reduction to mechanics when the spiritual transcendence has gone- and, the black ball is as said, sustained by faith, belief, and hope, which- the transcendent value of light is also compelled by in the being's pursuit of it- yet, the black ball is different, and, not transcendent- it is worldly, in the world it is in, and the result of belief, faith, and hope is survival- and, the disappearance of LONELINESS of its components parts- and not the rising to an object of its Love- it is a different variety of need - that is never satisfied in the Glancing at the Sun/ Light- it is pursue, with belief, faith, and hope- but- the finding means the end of the being- while- the stasis of material is the result of the black ball process- it is- an end that is without time- if you to characterize it as time, you would call it eternal- but- it has consumed time within its compression. it is a state without a separation of a material from its essence- essence, unrecognized by the force of its creation, and, eaten in the individual components by the LONELINESS which has a material basis.

The similarity- of the striving for the light- and the component search for unity of the black ball are parallel in pure appearance. In this, two natures may be expressed with a parallel representation from each : "system" within a work that has plucked from both. They may represent the contrast of being and its spiritual striving, and the material parallel which exists in the spirit's absence. The purpose of such a contrasting and joining in one place of the two principles may be useful in illustrating the relationship between destiny, or pre-ordination- and the freedom of choice, and the evolution of two pathways, and the extent to which we may control our destiny while being cognizant of our innate natures, and object composition.

What can we accept, and then, can being evolve from non being- is choice predestined too- or, do we break away- is freedom a fact of spiritual being as well, or is it also selection out of our hands? It lies in the nature of the belief- I think- in that there is a material belief- and a spiritual one- one transcends- and- is ultimately killed- while the other- sustains- in the achievement of permanence, and stasis. One is "living" and has "lived" while the other is "material" that has "materialized."

I envision a scoration form for black balls. It consists of an infinitely black ball at the center of a white page- the ball size may vary- size is variable because size is determined in the act of its generation by force which seeks equilibrium- and, balance- which is a localized state- and again, relates to occupancy of space and densities of available motivated materials. The black balls at the center of the score attract these other materials, which, though they are unaware that they will not be included in the black ball, still gravitate to it, because these components are still with gravity and attraction- and- the other motivations I mentioned earlier, which may be thought of as a general from of gravity- so, we may compose motivated materials- around the black balls- of a wide range of material and notational kinds- always materially based- and, the black ball- will be "read" as a detached, fixed value, with none of its characteristics time based or dependent on any outer criteria to be realized- including, perception. Its permanent nature also restricts the choices greatly of its composition- material, yet, the idea of a material, freed from time and decomposition- and free of essence-. So, an abstract "material" must be conceived, which is yet substantial, and which does not encompass the typical qualities of an "idea of something" while at the same

time, avoiding direct materiality of OUR world- which is generally in the state of the black balls component materials.

After emphasizing my few points many times, it should be clear that there is some ambiguity here. If LONELINESS is a force, than, to drive toward unity- is that not also achieving a similar singularity, not so unlike the force of LONELINESS- and if it is unclear if this force will push or pull, is there radiation, or, collapse? There are two explanations that partly answer what they address. The drive to unity is an innate motivation; it is not a rational, and does not involve reasoning, which matter in itself is not capable of, so, the resulting singularity, and similarity to a possible state of fixed LONELINESS is not anticipated- only the drive toward a unity with other. And, regarding a radiation or a collapse, as the force is activated by a condition of occupancy and density within a field, direction of force is a relative thing- while components may retain a variety of gravity, the blackball does not have this- it has no gravity in its materialized state- and preceding states- are not black balls, but, only the potential for. Once a black ball has been established, it has no behavior, only its fixed nature. It has achieved an absolute existence and physical position that is free of this relativity, but, the motivating force within the field is not so- it ebbs and flows in response to its demand- and the components on which it acts- are all in relative relations to each other- so, directional force is difficult to ascertain. It may, if fact, not be a relevant distinction- because of this relativity.

So, does the Glancing at the Sun/ Light also express a lack of reason, if the achievement of the light means the obliteration of the achiever, and, the discontinued ability to experience the beauty to which the achiever aspires? Yes, there is lack of reason. But, not a lack of self awareness- the achiever has to do with being, which expresses spirit- and while its extinguishing means the failure ultimately at achieving what is sought after, then, it is the motivation, the path that holds the value, the purpose. It is not a destructive urge- though the result is destruction- it is a creative urge- to appreciate and live in- pure beauty. This is a different thing from the unconscious approximation of desire in materials. And, we see that the force of LONELINESS is an external behavior of materials- the drive to light, to beauty is inward, and, is a meeting- with the radiation of light- the flying to- is a radiation, as well- it is a clearly defined direction- it is- outward- from an inner experience- and, an aesthetic memory, which is internal, of supreme beauty.

I wish to think of the relationships between Black Ball and Glancing at the Sun/ Light as dichotomous- though, with a degree of "dirt" or irregularity that is contrary to dichotomous divisions, which are themselves under the heading of **A Cosmology of Performance Art**, which is inclusive of all developed and developing principles, including Lower Consciousness, Instrumentism, SURformalism, the Evasive Principle of Performing, all surrogate possibilities as they exist under several headings, (mentioned in both Evasive Principle of Performing and under SURformalism) and all varieties of graphic plan and scoration. It is my belief that nothing can be so clearly demarcated as to create true dichotomous relationships. There will always be something forced into a category which does not truly belong, or, always, some leftover item that may not be dichotomized at all- an atom- or, atoms, enough to form this "dirt" which lingers- outside of division. So, we must accommodate this dirt. If we consider

the result of category and dichotomous division as events or matters packed into a fixed frame, which is the nature of dichotomies, we can see the dirt as a field over which the categorical structures are set- fields that are free forming, of themselves and individual, but, as is the nature of matters to attract, under the principle of Black Ball, contained in a category... the principle still applies outside of the categories- of LONELINESS power, and this pull/ push or strength may potentially cause disconnected atoms of dirt to converge into forms- that have lost identity to the overall- and, are outside of time, and, gravitation- they are “full” forms, that can eat no more, and incorporate no more. They are fixed, in an inflexible package- of internally unconnected matters, which still have lost their individual drive to distinction- they are, in essence, dead. But, we may think too of them as fossils- and, in this, they may be accessed through a research that is a straining- of matters- yet, it will be important to know, they will have no power of their own, and, this autopsy on them may only be in the form of observation- they are inseparable in terms of their one time content, their atomic natures- which were once, but now have been lost, perhaps, even to observation. SO, they of course, as following the principle of Black Ball, have no motivation- this was the point of the gravitational effect of their LONELINESS, and, the need that pushed/ pulled them to from the larger unit has gone- the balance has been reached- any left over force beyond the threshold has dispersed- perhaps to return when another such accumulation occurs- but, for now, there is the stasis of a motivation death. We can accommodate dirt as a notational speculation- without specific observation- we may feel the tendencies of the possibility of the gravitational force of LONELINESS in them as a reading of the atmosphere if we will,... there may be many ways to do this, ones directly illustrative of the appearance of clutter or unconnected random atoms in free floatation- as a drawing that shows a field that appears to be moving toward the level of an event at points, of unevenness in a fabric, or irregularity of a uniform background pattern- and, if may be draw and anticipated best through intuition- as I said, as the reading of an atmosphere- through a multiple sensory awareness that is more subconscious, as it functions below a threshold level of atomic-to-composite accumulation, of the observed sensory representation. So, here, as this is subconscious, or, as it were, to use my coined terms, a part of Lower Consciousness, this effect of lower sensing below the sensory threshold for conscious manipulation, and, available only in a continuously regenerated state of Lower Consciousness, through we cannot not “learn” but only move forward from moment to moment as the moment passes, the scoration/ graphic plan that may be used to attempt to accommodate and “capture” these momentary sub-sensory perceptions must be spontaneously notated- and, moved beyond to the NEXT. While to “perform” them a step out of the idealized state seems required, it may be that it is possible for the action to be an adjacent grouping of Glancing at the Sun/ Light- the writing/ drawing of the scoration/ graphic plans is as such a virtual or imagined realization of the action- it takes real time to compose, just as the act- in fact, virtually equivalent in time consumed- to draw, to act- so, though in a Lower Consciousness state, the exploration is through the drawing- realized in real time, expressing a hypothetical action of Glancing at the Sun/ Light- while- the act, which follows- is not acted or performed (the composing is also acting/ performing of the composing- equivalent though imagined action-) from the scoration at all the composition is already in the past- it is not to be performed, but, to be composed-. The act of the Glancing at the light is the fact of acting and

performing the Glancing, not the drawing of score- it is separate, and is the represented or imagined variety of act, actual carried out as the proposed action imagined- though, only of the variety- not reading from the scores, the adjacent equivalents of that variety, but, not performable- only imagined-. The act of Glancing is done without preparation and is spontaneous, as the imaginings are, as imaginings- of hypothetical Glances- which stay, as it were, hypothetical- and, when drawings are completed, the composition has been “performed.” While it seems the action of glancing and the composed and imagined glance are entirely separate, it is true that it is a condition of the performer in both regards that one or the other weighs more strongly as the actualization- prone to action will feel realized in that setting (of acting) more fully, while a performer inclined to preparation generally of composition will feel realized sufficiently in composing which- as said- is the performance- of composing, and the acting of imagining. So too it can be, with Black Ball, that the realization of action be both separate and the same- though, the proportions- in terms of time consumed- may vary with it- the Black Ball scoration may be labor intensive as composition- and less so as act of that imagined when realized- this distance between the two states, of the act represented in imaginings, the hypothetical, and the act realized of the variety, but not the specific scores, of the hypothetical, may create a sufficient imbalance of a field- the accumulation of the dirt of which I spoke- due to a lack of any one to one correspondence- due to- lack of the dichotomous relationship- and, this dirt rise to sufficient levels to stimulate an accumulation of LONELINESS across the field- enough to spur the force of LONELINESS and generate the composite akin to the Black Ball in its effect- in the outer form devised to account for the realization of these effects within, and, Black Balls...forming, within, and without...

It might be seen now that dirt in the field has an active life, and accumulations, even outside of the subject of Black Ball, and without- within the form of iteration and category - may be subject to the effect- as if a cancer grows amid the healthy cells takes hold as a presence all its own- . Or, a virus using mechanisms of the cell will reach a threshold and then manifest itself finally as that mechanism is overcome with its own production...

So body and the spirit, matter and the essence in a knitted fabric holding all us and our things and doings in a weave... based on a vision and desire of transcendent beauty in a life is formed cosmology to see to that the rule of order in an exercising in preparedness to rise again to meet the one- that gave illumination in a single touch of grace and familiarity...

The two are not equally dichotomous- there is a third aspect, that “dirt” which may have attractive, gravitational qualities or magnetism- but, also, a potential quality in it of undevelopedness, of possible end points as not yet conceived, in frame and what is frame. Both the Black Ball and the Glancing at the Sun/ Light have mutual qualities of frame and what is framed- and both may share in the qualities of matter, and may share in the qualities of essence, determined by specific and unique circumstances where specific aspects are performing a function of filling a role. Subjective motivations may best be considered matter at times, when to retain subjective qualities beyond inception as a motivation detract or narrow a wider field of form or frame- when motivation risks become an irrational relation to personal material- materials meaning personal histories, memory, desires- this may be thought of as matters- compounded and atomic, depending on their extensiveness and unique tendencies to reduction- in such

cased, the mental image of matter is applied to make use of the force for instance of LONELINESS in matter, to compel movement, and to use that as a parallel to motivation which began as subject compulsion. The frame and what is frame become a hierarchy structure that is an analytic and natural soft category; nothing need be forced into them, the aspects at hand will lend themselves in certain ways when considering the criteria for SURformal compatibility overall. To think of the two fields discussed as in relation to each other, it may be useful to consider a board of wood. It is long, not as wide, even less thick. Each field may simultaneously be thought a higher values force in itself. One force has power over one end of the wooden board. The other force rules over the other end. Both move in the same direction. One engages to move the board first. So, one end of the board moves forward, leaving the other end behind. The other force follows the first act, and moves the other end of board, equally or beyond. Responding, the previous force moves, and again, the board in advance to equal or beyond the other side- and so, the boarded is advance forward, in one direction, one end at a time- as the forces pursue balance between them- also in their force, creating imbalance- the board, diagonal between the moving of the forces, which are competing, for dominance, for positioning of its aspects that would best lend itself to completion of destiny- for Glancing at the Sun/ Light, this would be continuous illumination of unity with the light of desire, and, with Black Ball, it would be unity of balance and individual loss of existence, time, and decay.

Qualities of the motivational forces that are distinct

Circumstantial settings are different between the two forces. Light is desired, is desire, in one- Light is not the end- it is expected to be a continuous state of awareness of bliss, to be in bliss, to be one with the illumination of perfectly realized desire- it must in the one who is to ascend retain the oneness, even within the unity of light, to be aware of the continuous moments of the bliss- While the description of the pursuit is written as if an abstract, ephemeral construct, it is manifest as the human desire for oneness of one human object with another human object in a state of completion of shared absolute experience together, while retaining selfhood. It is a tricky state- one that must also retain time, even if time be in some way subjectively eternal- which may occur in the moments, even if the physical nature of time is intact, including demise, decay, death- if the individual is unaware of the physical nature and presence of time and its ultimate demise (which is also still in place in this field or force) and is living in every moment of the achieved bliss, if there is no awareness of this time, then, there is no subjective time. There is only an end which is unpredicted, unforeseen, unconsidered, and unimportant to the one perceiving the perfect state of bliss with the other- the shared moments- with the other- are the unity sought after- there is no personal extinction- there is no subjugation of one to the other, there is no thought of cease of being with the other- the pathway to this state, when it is unperceived, but, perceived in portions in the abstract, in the removed, when it may occur in simulation, though, in reality in some senses, as looking into a light bulb or the sun is no different in that moment from a unity with the human other, if it is considered a glimpse- of this illumination- the pathway if filled with incidences of this perfect state of individual unity with the other- by way of light that has itself potential to blind- and, the perfect ultimate unity- is blinding,

and blindness- because, there is nothing else but one self, and, one other- joined by the radiance of the two's perfected association.

The black Ball force and field has not this path, has gravity instead, and, is reliant of external force to respond to the individually generated signal of LONELINESS while LONELINESS is the force which perceives imbalance of accumulated individual atoms, and sees the potential for unity of inmassing number, and vicinity- and proximity- if you will, for its own physical purposes, though, there is no individuality in this force itself- the force is like one of chemicals or physical gravitation- and, tendencies of bodies to attract- perhaps the force may be thought of as a not sentient or detached force of will- in the physical realm- as a parallel- a will without a conscious-, without desire- desire, being the realm and property of light- atoms subject to the force of LONELINESS are individuals only in number- in their isolation as entities or an numbers with substance- LONELINESS as a force and as a related emission from these individual bodies is not generative, not toward a perfection, only an end. Thus, LONELINESS it is in human equivalents has also this or these qualities, as a match- it is subject to anything along its path and if these atoms had the human circumstance to contend with, they would make bad choices, they would be destructive and tear down much as pursuit to be FREE of LONELINESS makes attempts of unity, and then nonbeing- which in human terms is possession and obsessive behavior, with anything, or, anyone- and, as there is no guiding criteria for the nature of the object(s) followed, there is dissatisfaction and error which is bound to be an also constant state- of inappropriate attempts toward this death-wishing unity. While the pursuit of light has a search model, which is always that one thing, illuminations, of any kind, yet, always light- to guide its way- the pursuit is also what is pure- and, the pursuit of light brings purity to interpretation of anything illuminated, so, it is always on a narrow and perfectly defined path- the atoms subject to LONELINESS as a related inner state and subject to the outer force of LONELINESS for which the atom particles are essentially prey- and, dependent for their movement (motivation) toward the end, which is unity in extinguishing them and time, they have no control of their own- if human, you might say that all they have is their pain- and outside force, or, circumstance as they are swayed through life by inner inertia and lack of resistance or inward path (light is an inward held motivation, which looks to realize an internal model of the experience of light, which it can find out in the world) and the force of LONELINESS determines their individual path to their end- the movement or occupation of space which the atoms may exhibit- are simply results of the vacuity of the field in which they exist- which falls into imbalance continuously until a threshold is reached- and then, we have, the formation of a Black Ball which is the end to the atomic lives of certain elements in the vicinity- so, there then lacks a spiritual essence to the existence of these elements- which is in place in light- and, it is only spirit that knows within its encapsulation in an entity, which has individuality and intelligence, where to go, what to do, what to pursue. And, as the spirit or essence as inner motivation, the pathway is always clear, and it is generative along the path, as it is living consistent- not just for self, but, for all life, and all life forms- because, to follow the light, even to the state of blinding, requires awareness of living- manifest broadly around the one and the other- it is necessary to sustain and exhibit care- as a means of sustaining a perfected pursuit- toward the continuous state- of illumination, with the other.

Pursuing the light requires awareness- so, it can be imagined that the field and force of LONELINESS may be know, in principle, by the one who follows light- to

what extent is this important- remembering first the first fact, that this is all part of performance art principle.

In this, "light", what meaning and value does that have, and, it is effective in any way, is a question that is important to answer. It is partly addressed in a term of

Evasive Performing-

evasive performing involves evasive expression toward the desire for a unity- of a human kind- which must be codified for reasons of those circumstance that themselves are not on the path to illumination, but, are present as obstacles not in keeping with illumination- not generative, not affirming, hurtful- those things that are in a common field with the human model, in which both abstract models of Glancing at the Sun/ Light and Black Ball exist, again, in the human realm- evasion of pain that is a conscious evasion- as we have seen, consciousness being an aspect of the pursuit of light- but, there being circumstances that are contrary to it- the term within Evasive Performing is- **BLACKBOX**- BLACKBOX expresses a form, with a content of the pursuit, which is also composed of those obstacles- seen as the predominant aspects, in an abstract form- which make this form a mix of the two fields in discussion here. So, a conscious awareness, and then, a manipulation of the aspects and distinctions of Black Ball are utilized along a rising to the light- as necessary manipulations of reality of human existence- toward the light- of unconscious (nonconscious) and extinction motivated circumstances- as a means to move- consider here the image of the board of wood just explained- where two forces move it forward, one end at a time, toward a point- these forces being Glancing at the Sun/ light, and Black Ball- and, the board, as a human entity- which in the field sharing these forces, must manipulate one of them- the Black Ball- as, the force of light is contained within the board- though, manifest externally- while Black Ball is only external, answering to a related state in atoms not conscious, but, not so with those that pursue light...

This is an approximate balance of force- one internal, and externally manifest too, and one external only, but responsive to a related state- but, it is as an approximation, one subject to the generation of "dirt", ie. leftover. Also, Black Ball force is irregular in strength and presence, only manifesting when a threshold has been reached, and, pursuing the light can be continuous, as a pursuit, and thus, a continuous presence and exhibition of the force it involves.

This is also a point of much MORE dirt- and, imbalance. From this dirt, these uses- of Black Ball, by pursuing the light- may draw material and substance- for manipulation- through a world like a human space, or the human space- toward its end. It is accessible leftover, generated by imbalance.

Yet weakness cripples flight and dims the eyes to light- time and distance if confronted in the limit of thought within a body, trapped in circumstance, there dies with hope illumination - and force called LONELINESS rises to meet the essence gone to matter- and, the sight of the angel may be lost. So, memory must be reinforced through association, through ritualization, and through idealized, visionary systemization. While this seems inconsistent with Lower Consciousness, which remands a loss of memory to participate in the acts of the moment with materials as collaborators, in fact, this reinforcement of memory in this case, and other cases that may occur, are the installment of limited worlds in real time- the placement of frames that allow for the extension into and of real time occurrence with historic artifacts, this being from memory, and present imprinting of in-the-moment conditions- (of longing, of unfulfilled desire, for instance, which may effect the immediate biology of the performer) - this is a

setting that is IN ADDITION to the immediate conditions already in place by physic and by circumstance- and do not limit the events in the moment- in effect, this also allows for continuity of the individual- while a desire is in place to suspend the self, and its ego- as a limiter- still, there is potential in the remembered past- while it may be untrue, or elevated to another reality of memory- amplified in some part- it is a MOTIVATOR- and that is what is significant in it- and- in this- to keep the strength in a desperate situation—the loss of faith or hope in the glimpse of light, which is due to a weakness - the loss of the faith in the first or original motivation- because of distance, or time, this motivator merely replaces or refreshes what is at risk of being lost- which may not be memory as such, but, again, a surface conflict with Lower Consciousness, the familiar and the desire for the object of perfect pleasure- here- familiarity is one reason memory is abandoned in Lower Consciousness- that the familiar is limiting- but, here, at this level, the familiar is refreshed to replace waning motivation, which is demanded of action- motivation reconstructed then in this way allows a refreshed act and actions, which are in the moment, and need not be dependent on the “memory” at the source of motivation- it is subjective material at the root, which is yet a quantity that fulfills function in an equation- purpose is also reason and behavior- and while it would seem then that behavior becomes limited by the reconstruction, in fact, behavior is freed by it- because, the action is sustained- and, the moment is allowed to rule by the simplicity of circumstance, which is still in place- the value of an overall simplicity of approach- which directs the performance in the moment- the nature of the imposed laws of the world become invisible, and, irrelevant- as what occurs- is all possible- within the unseen limits (of that moment) when even occurs- and, motivation defies impossibility- and this is important- that it is one of the expansive qualities of the use of subjective source material- even if an interpretation of conditions at the time of events past- that there is sufficient drive to sustain- both life, and action- to allow continuance- to move forward without thought of the past- so, the memory is submerge as the moment of action takes hold- and, it is always, with this loss of memory, a world of infinite possibility for the performer, regardless of what the frame and setting would hypothetically allow or disallow- it is the strength of FAITH in the performer and BELIEF in the performer that is key- to the generation of an unlimited performance- because, as I write, I am in part this potential performer, and myself have faith and believe that there are no limits, and that the frame which is the world installed to fix a waning motivation, does not exist at all- it is outside of my performing range, and if there are barriers, I do not see them, think about them or believe in them- I only perform- with no memory of past or what I did before, even a moment ago- and this is in keeping with and the essence of the Lower Consciousness- there is no inconsistent point- the MOTIVATION is open to a free adaptation of strengths and energies as needed, to keep the performance universe intact, and at balanced levels, and at unbalanced levels as matter reaches thresholds and events occur to reestablish an outer frame of potential change and movement, even within a drive to a stasis, which is never bound and never occurs in the Glancing at the Sun/ Light, and only statically occurs in the Black Ball, itself being in a changing and negative unbalance with the light, which, with a MOTIVATIONAL adjustment, is fixed in it pursuit, while in continuous movement in the fact of its moment by moment existence-

We have seen in description that the Glancing at the Sun/ Light has been clearly demarcated as a readable score- graphic plan- with set relative values within it

which allow for consistent readings- when generated in the moment- and- performed from after the fact...here is something though, before going on to write about the comparison between the clarity of the light scores, and the as yet undefined Black Ball scores/ graphic plans-.

The Glancing at the Sun/ Light is in a unique position- as are some other graphic plans- in terms of their creation, the motivation of it- and, the performance of the concept- . It has occurred that some graphic plans- such as “dragging” scores, of which there are fifty or so thousands at this time- and always growing at some rate, always- the act of writing this and *some* scores is an act of performance. In fact, I will soon be performing, later this very week, Glancing at the Light (adapted title, glancing at a light bulb) for several hours. I will have a table, a light bulb/ light on it, bare light- a stack of paper and a pen, and a time frame of three hours. I have been composing light scores for some time- months- short time for me- and mostly when I compose, I am not looking at light- nor do I look at the light or a light to test after- I move on and compose again, more scores- having put the previous aside- so, it is the act of writing it that is the looking- in my mind, as I conceive of an idea glance- as it was for dragging, with the dragging scores- with those, I composed constantly, on cards or paper- and, only later performed a few from paper- they require a lot of setup and preparation time for a single performance from a score- which typically only last a few minutes- they are perfect for recording- in that they must be prepared- and- this is of course, part of a preparation envelop which is part of the piece, but, as sound, may be perceived as silence- preceding in contrast to the sound that follows in quick buildup, accumulation and finish-. So, oftener, the dragging score are also existing as live performances of writing a score which is an ideal imagined dragging- and not a physical dragging- what has occurred is that there have been many dragging pieces- they often do not accumulate as is a quality of the written scores- the things on different lengths of string or rope quickly all become taut, and all items or objects are pulled- so, the last sequence of the written score, where all things are pulled, is very long, as many dragging performances that are physically done are many hours long, and involve movement around a town, city or village.

So, the written scores/ graphic plans- for dragging- are performances that are internal- and, they also have relative values- that will only be made specific, with lengths and materials designated- when and if performed live, as physical realizations of the imagined action- they are in the written form referred by me as “seed scores” which is a good term for many of my graphic plans which have only relative values distinguished within them-... The performances of the dragging piece live have an improvised quality to them- they are often walks around places that are previously undetermined- the time many vary- the objects may be chosen both for specific reference/ local materials, or neutral material- all machined lengths of wood, or metal, etc.- the point is- that the live scores are not written- generally- the realizations may be from written scores, but, generally, aren't. This is simply because the performance of writing has already been done- to repeat by performing live- would be redundant- and- the opportunity to present a live work- inspires the desire to create a new- unwritten work- again, because- the written work itself has already been “performed”- it has been composed on paper, and thus, presented in some form within the mind. So, there is no personal need to see a particular score, unless it is an extreme case of curiosity on my part- there is no necessity to further render. It has been performed. But, a

live performance of a drag, in a fresh circumstance, outside of the head and idealization, and with a different set of performance criteria, almost like another performance concept completely, has not been present yet. So, it is the Lower Conscious drive in me that wishes to be satisfied- to realize something without guide or restriction beyond first choices of materials- this “Lowers Consciousness version or variation” of a hypothetical performances- with a different variety of motivational aspect, and realized in a different field of intersections, this world, containing within it other exterior entities- and, the performance is not in hypothetical rendering as performing, but, a differently idealized one, one that is spontaneous in the same way as the writing in performing, but, the performance focus or lens moved to observe the hypothetical as substance, as action that is a parallel to the understanding of content within a hypothetical performance- This is both a simple and complex relationship that dragging in fact and dragging in writing have- due to my definitions of performance, and due to the space I allow inside my head for realizations, and my constructs that have to do with perception- and the value of the moment - the moment of writing- is performance- and- the moment of performing “as if it were written” - is performance- and here is a curiosity- that the act of dragging is performed- as if- it is written- but, not (only rarely) from anything written- so- there is a falsehood to the writing- that it is a kind of fiction- because- the reality - is the uncomposed for spontaneous dragging, which is perform to satisfy the desire to realize a hypothetical idea- one which in hypothetical written state- remains, even so, on paper- so , it is an approximation- on both parts- a curious animal for me to contemplate- .

The Glancing at the Sun/ Light graphic Plans are much the same. The are composed as performance I would wish to see presented, but, are presented in my mind as I write- the act of arranging itself is quite spontaneous, as is the process by which I compose the written dragging scores- I rarely make changes- the arrangements of the lines and the relative values are straight from my pen, with no revisions or repetitions- if I am terribly displeased by a visual aspect- and it is almost always a visual aspect that I am displeased with- visual, of the score- I know it is not correct- as the visual- in front of me- seeing and realizing in my head- with a parallel visual support from my page- a line with be crooked or cross over another line in an unpleasing way- this may not effect a physical performance of the pieces, but, that visual satisfaction- is for me part of that performance of the writing- so- displeased- I will growl and quickly crumple the page, and throw it out- and begin another- so, from beginning to end- of a single score/ graphic plan, I will make no changes, and am performing a physical SPONTANEOUS action in my head- though, sometimes, it is enough- that I envision a parallel creation on the page- that guides me- the realtive values are always different, and complex on each score, and are rendered by way of an idealized visual balancing- of what I see a potential for the component parts to work in concert to create a perfect score- one that will never be performed, because, I perform these pieces- live- spontaneously- and, not from scores- I compose by my actions alone- I think- I have never performed them live- nor in fact, have I performed such a piece at all- only in my mind- only hypothetically as a perfect variety of graphic plan- I have tried momentary parts- looking at light- but- it is deeply hypothetical- with its strength in motivational qualities- and attachments to desire, and perfection, and ecstasy, and love-. And desire-... so, written-, it is a kind of worship, - so, too , will be performing- a message, sent out into the world- of love- this may not be tried- in the same way a mass will not be a “practice” mass- there is no “practice” for communicating with God- it is done at

once, spontaneously, and is the final “take”- if done again, it will be another communication with God, but not the same one- unless God is not listening to you- who knows- maybe the case- if you are inclined to think you can practice talking to God- and then punch the “send” button in your head-. It may be that I will - in the three hours I have- frame the performance this week with- perform some of the written graphic plans I will be making as part of the performance- as well as looking at my light bulb spontaneously and without written score- but- it may be- that I will be inclined to cross the two varieties of performance I will be presenting- inner- outer- back and forth- or- interspersed- it is not known to me now, as, as I said, it is a kind of worship- and- there is no practice for it- without it being worship- and- I wish it to be placed properly, in the three hour frame, two varieties of performance, one performing the writing of the graphic plan and the other, looking at light- inner, outer, both real- and, perhaps, the two, combined in a realization of one performance in the other’s space... previous in this text I have written of **Submergence** principle... this is something as said that is development for a venue next year (2009) in Czech Republic- I will use the festival (one week) as a frame- a be submerged- using the performances as a template for my presence, my contribution in a “concert setting” and the clandestine performances I will conduct while others are performed- with my Submergence- inward- unseen- like an iceberg- the tip seem in public presentation- the rest, silently moving- this glancing at light is part of the feeling of this principle- that a performance can and does continue and exist on many levels through time, and preparation, too- the preparation envelop- which is also part of the feeling of Submergence- as I wrote, in development- but- Submergence principle- must involve multiple levels or fields of performing space- where space- is- thought and act, framework (my three hours this week, too) and venue (locations) opportunity, act and projected act, and scored for and unperformed score, and writing and presence and absence in contrast within score, and without score, and in performance, and without performance- with written of thought as silent or omnipresent performing, clandestine performance while other actions take the stage in life, while there is contrast separate to the work that makes it significant too, such as sleeping, eating, talking of unrelated things, and the work of others- too-. So, Submergence at the best of how I presently imagine it requires me to PRESENT as well- to have all aspects of the Submergence available, but, not pressed into the designated performance venue, which has a time and a place, and a demand by the event organizers on an audience to give the performer their attention- all part of Submergence- along with sleep and food and even romance- and even, yes, the art- of others. Considering a performance festival’s programming as a template- which incorporates slots where others are performing- perhaps- even- attentiveness to others- and even- spontaneous influence by others, into the work- so, influence that is local, and, appropriation, too- of available forms that really, with this definition of Submergence-, it is impossible to avoid- so- why not embrace- and see what emerges- as a whole, from a submergence state- as- this is what this principle involves- another “state”- the ‘State of Submergence’ - as the overall form of the composition/ performance- as the title- as well then- “State of Submergence.” ..for that presentation next year- in Kromeriz...

This clear- regarding the dual performances of writing and of performing, and of the nature of both as realized in writing and in action, and the focus or lens regarding the shift that fulfills “content” demands, and the spontaneous composition of performing action as a form of writing, beyond next to the

undefined aspect of the Black Ball- how it may be realized, what qualities should be relative, and how defined- or specific- or- surspecific-

Black Ball presents itself in a relationship to Glancing at the Sun/ Light- and is presently undefined in terms of performance values- only defined in terms presently of abstract and metaphysical meaning- this now changes- so, to clarify, and work toward this-

The environment of the occurrence of the Black Ball has been explored- it is a physical world of force and of matter, with parallels to human behaviors and the darker brother to the desire to live above all else- to experience, to be in the light- and that is the desire to cease, to not exist as an individual at All, to be outside of the living process with no part of it- to be absorbed into a nonexistence that starts from matter and not spirit- guidance- ad ends in a space outside of the physical- which is something that, in its spiritual nature- the light never does- there is no denial of the physical limits in the end- it is part of spiritual nature- but- the Black Ball system desires only an oblivion that is outside of the matter and the laws- of time- and- individuality, and, events- to stasis- to nonoccurring, to stillness beyond the physical. To this end, the Black Ball system pushes aside the spirit and the attractions of idealizations- and self realization in the other- but- rather, relies on physical natures of attraction of matter- to find the way to the escape from it- because- matter- is- LONELINESS and Black Ball is a system that is driven by personal discomfort and nonexistence of hope faith and belief. It is truly in the moment without a driving motivator which is positive- it is subject to parasitic power that is attracted to a blackened state- So- the lines that radiate to/from black ball- these may be considered consolidations- from the field accumulations- the consolidations- are- the squares, the boxes- these come from the masses that have accumulated in the open field- the dark multiple lines, the squiggles- this is the mass- these are local accumulations which have drawn together of their own attraction because of an indwelling force, a remnant of LONELINESS which is matched and overmatched by the external force of LONELINESS which comes to call, when the inward dwelling that reflects its resonated in significant numbers or strength- when enough black mass has accumulated by gravitational attraction- within a particular region of the field- . Each drawing/ graphic plan is a section of map of one particular area of a hypothetical field. It shows a harvesting that is in progress- at a certain stage- black balls are already accumulating- and condensing- there are usually several- as the LONELINESS force creates gravitation pockets that separate black mass into orbits and then consolidations- so, in a graphic plan, we see the masses consolidating- into units- the boxes- we see the black balls forming- or formed- they are different sizes- depending on the field density of matter at those points- and- the particular threshold reached- and- appetite of inertia- beyond a point of field balance- field balance- is approximate, always- give and take- it varies- until a threshold is reached that is local- which attracts the force, that is the external- and which is the only effective motivator for the black mass-. So- we have a condition of balance- and- field density- population in a given area- of the graphic plan- that must reach a threshold-

SO

Sequence of Activity

density population of occupants/ black mass

gravitational attraction- densities of black mass form

unbalance created by movement/ migration

threshold density reached

LONELINESS force is activated by threshold of perception

LONELINESS motivates with physical power

black mass consolidated into composite units

they through gravitation of LONELINESS force congeal

they form Black Ball(s)

until a reverse unbalance threshold is reached (approximate, and OVER perfect balance- via inertia effect of movement)

fixed black balls become inactive- final, unchanging- all individual distinction of black mass is gone- there is no characteristic aspect but stillness complete- finished, so, unperceived-

Stasis in that region- black mass accumulates up to threshold, elsewhere- is an infinite field from which to score- black mass may accumulated again in same region- up to threshold- there is always excess - leftover- as there is always matter taken beyond threshold as well- because of an inertia - hungry- effect- so, there is balance always- in - two directions- LONELINESS accumulates in local fields as black mass converge- threshold reached- LONELINESS external force- the motivator- is attracted- and so on-

SO- interpreted, possibly-

uniform field densities of uniform materials

“gravitational” attraction of elemental materials- aesthetic based movements by artist/ performer to group elemental matter- for- visual- and- organizational- satisfaction- of the eye and artist senses-

further accumulation using some other tendency beyond aesthetic - the aesthetic is weak- there is a brut force- to move to units- from larger field- after threshold reached- from wider field- maybe, a systematic definition- for instance- those within range of a sector maker- as a sub-region- will be congealed- into an inner smaller space- within that region- forming further gravity- others will also be then,

attracted- toward a higher density center- where the black ball forms- may have completely to do with vicinities in regions and sections or sub-regions- individual destruction of characteristics of the elements as they become composite in black ball- some sort of.....
fusion and final dismissal- of having ANY qualities- and existence- within field- become useless or invisible within field-
but

this assumes a great heavy requirement as a performance, and not portability or utility- which the light has- in graphic plans so-

interpretation of black ball may also best be portable, best be able to be done simple, as an aside, in any circumstance, almost, with small available matter- as light would use any gathering of light- so it might be with black ball- that there be simplicity, and, utility- and flexibility in it- adaptable- a broad concept, easily demonstrated and carried out, anywhere- to display its principle conceit. To this end, it must be a kind of perceptive act, and using available circumstance to perform it, with minimal effort and interaction that is largely perceptual on the performer part....

A sample example- **BLACK BALL** performance

have a book open on the floor beside the table open to a page on which a typical Black Ball score/ graphic plan has been drawn- this is a point of reference for audience or viewer(s) but not a guide for myself- it is a performed- as-composition construction- and is not reflective of the particulars of this BLACK BALL performance...

Consider the same surface, as for the Glancing at the Light piece- in performance this week - a table-about 2 feet by 15 inches, standing 2.5 feet high- also consider uniform objects as representing black mass- individual, yet uniform- another piece I will perform uses only toothpicks-this would do for a Black Ball piece- I would distribute toothpicks- from several boxes- evenly across the surface of the table- this is the regional field- I distribute them evenly as I go- a few at a time- introduced to the table- covered in a black cloth, to offset the light colored toothpicks- a few would be distributed/ placed evenly spatially on the table- when I introduce a few more- the others stay in the same local- the new introductions are interspersed- also evenly- so that it is like a second layer or overlay- which is placed also evenly- between where the previous layer has been placed- making it more dense, but, still evenly distributed- a third layering increases the density- maybe some toothpicks start to touch each other- and- an additional layering- makes this inevitable- it becomes harder to evenly distribute- the spread becomes uneven and overlapping- now, LONELINESS force is activated- I produce a pocketful of rubber bands- I group a bunch of the toothpicks together in the rubber band- I then cover the bound toothpicks together with a small piece of black cloth (just a square- about 4 inches by 4 inches)- so the bundle is invisible- gone- now- to perception- I then rearrange the remaining toothpicks in even distribution again- even,- over the black cloth which hides the now nonexistent bundle- and then, continue to add toothpicks to the

arrangement- in overlay again- increasing the density until they are again on top of each other- and again, I bound in a group what will fit comfortably within a rubber bands embrace- and- cover it again- with a small black cloth- and- the bundle no longer exists- I then do this again- redistributing what is leftover, and then, continue introducing more toothpicks- until the they are again laying over each other- and require bundling- and, the black cloth over them, gone- again- the sequence- until all the toothpicks have been used- the surface of the table should be all black- black cloth on the table surface below- and- patches of black of the same fabric, covering the bundles- the small black clothes like little burial mounds- creating a hilly surface over the tabletop - that is uniform in color, but not flat- but- hilly.
This is a performance of Black Ball.

It may be- that the Black Ball performances are best left in equivalent values- of the scored aspects- that there is no specific means of presentation- the Glancing at the Light depends on any light source- and need not the sun, or a bulb- it can use the moon, a candle, a television- anything illuminated- yet, it is specific in this aspect- and the act is more so- the act of turning, lower, raising the head, the duration of the glance- and, in the written score, the idealized composition of it for the mind- set movements, with relative values that are always the same (see description of the Glancing at the Sun/ Light scores)
So, there is flexibility in different areas for these realizations- as it should be- they approach different attitudes and require different thought-

The purpose of the Black Ball realizations-

This is to place Glancing at the Sun/ Light in a contrasting universal setting- that there is a broad outlook regarding the spiritual and the material - and- as examples- light bulbs, toothpicks- we are presented with (I present) as simple and readable a proposition for a historical and permanent illustration of the wide environment condition of the universal field(s)-It is a plan- from which categorical equivalents may be partitioned- albeit unevenly- as there is always the factor of the "dirt" which we (I) have presented already- the uneven categorization- a generator of imperfections among many which reduce to leftover and subject to gravitation of LONELINESS in one instance- the instance of material example which exists without hope belief or faith, and in that distinction, drives toward a nonexistence, and not a transcendental existence of individual unity with the other ; the spiritual other that is formulated in the Glancing at the Sun/ Light- this dirt that is marginal presence in the universal field- driving to unity - and love- in light- constantly- or- driving to nonexistence- constantly- in the latter case, finding it of course, as the unfolding continues, and more of the endless black mass emerges toward demise- which is its inward force- which is echoed outwardly and amplified by that external force which is drawn to it.

So- other performances will be complexifications of these principles- and may be infused with layers of local materials and information to such an extent that original forms may not be recognized, and varying degrees of purity and multiple layers of inference also obscure the path to the origins of universal relationships and forms, and forces, and motivations. This is so, and it is inevitable- that there be obscurification like this- but- the composer/ performer of presentations/ myself should be able to trace the progression to the below layers, even through those that have become unobservable and nonexistent- such as in the case of the

buried toothpick bundles in Black Ball example- the overseer of these forms and expositions- the artist- has allowance to dig beyond the layering of presentation reality because of a continued presence in this realm- approaching in an additional and important way- the State of Submergence- where- there is an omnipresence- where nothing moves- outside of the artists perception- and when- where not aware to it- there is no movement at all- it is a parallel existence of presentation reality- which stops and starts with the wakeful state of the artist- from inside the **State of Submergence**.

And Submergence Systemics

it is clear to me that such Submergence Systematics must share a motivational quality with the Glancing at the Sun/ Light performance principle- light- desire a state of continuous illumination- and unity with other- as its source of drive- it is an aspiration to a pure generative force- the epitomy of which is the word love, and what that means- to generation- as an overruling principle- fertility, continuance- and acceptance of mortality- while in belief of eternity- and eternal principles- and- Submergence shares this- to be submerged- in a rudiments of a generative state- also, striving to illumination- through the purity of the state- unfettered and free of other thoughts- to rise- and to be- continuously creative, and creating- which must be

the most positive state of existence and being- these two are linked-. Two, as one- as two lovers, linked by illumination-

It is exemplar

of an inspired state of living, and, of being alive-

it is celebration of the gift of life, and of life as a gift- it is euphoric, to its impulse, and it is ecstatic

in its realization

as pure creation-

...is this too... the rescue of self- from loss- of Lower Consciousness?

Performing Glancing at the light for the first time- releases some aspects, some behaviors that were unexpected. I held the written scores- the graphic plans- before the light- the plans were thus illuminated from behind- a hybrid of the two expressions being delivered- that of spontaneous graphic composition- and- spontaneous performing of actual glances- the written from, held to light, displays a third- aspect- the score- as illuminated- as exhibiting light- in this illusionistic way-. And, the flourishes- of moving the head, of the move of the head away, and then back on a long travel to face the light- these were given natural expression-. And, the punctuation- of the actual glancing- it was done- throughout, but, irregularly- .

It occurs to me- that the glancing is about action- about a move to achieve the desire- while black ball is a passive act- or- not an act- on the part of the focal subject, the matter- the matter is passive- is acted on- because, of its expression- of the fatalistic wish- to nonexistence-. The light- concerns life- concerns a generative desire-

does the concept of transition/ crisis play in both Glancing at the Light and Black Ball?

I am crushed today
I cannot glance
I feel the black ball threshold closer
as I feel despair- and immovable to light-
she is far away
she is too far away
I cannot reach her through the light
I worry
and I desire
but there is no touch
that I can feel
through light today
I am far away
and she is
invisible
to me
is black ball a state of being of mind, I wonder
I wait for tomorrow, wishing away time

It is easy I see to slip- it is not so easy to stay in light- to always glance- it is a seduction to be passive, to let go, and feel a closing down, and a rolling out, toward the stillness of what it would be to not be, to have no further sensation, to have no thought- and be not lonely for what once felt like beauty- but now must be mediated to, to sense- through light- it overcomes me- it is not belief, it is pain of having no hope creeping in, it is failure, it is regret and self loathing follows- I would pray that she would save me- with her word-

It is clear as I progress through these words toward my definitions that I address what I have held at bay for many years, and kept from out my work, the contents of my sense of spirit, of a soul, of passions and desire, and emotion that I would use as propulsive force un named, a source, like gasoline, but, in SURformalism, I open the doors to it- in Evasive Performing (vol. one, Geswork) I moved away from it, and addressed it in that way- as a mechanical function, and as a force to be used to steer away from reference to it- but, in SURformalism, a heightened formalism, I allow its entrance- subjective content- as a matter or material- and, as an irreducible essence- it is an atomic matter- yet, it is unresponsive to such an address, and only lends itself to analytic use- the emotion I feel- subject to form and formulation- the content of a passion- that lives, and is inseparable- I unashamedly let it enter- and work myself around it, with it as a jewel, as a gift for which I build my setting- today is different than yesterday- I glance at the light, and am moved across the world- with hope and belief-, again. It has been possible- to formulate structure around such things- interwoven- and then, when such a construction is complete, go back to the text- and remove, like in surgery, the specificity of it- names, if raised, place references, those points where emotion and desire have risen and taken the attention of my mind and left form secondary- this surgery- is possible, and I have done this- it is one way to construct a building through the use of what then becomes an unsaid or invisible power- yet, in SURformalism, it is so strong- as, the motivation for the principle's invention was key to my emotions- as, previous definitions lacked, and did not satisfy- the need to deal with these contents- these powers- that are specific- SURformalism- an invention to move away from formalism, yet retaining the sense of rigor- should retain the specificity- should retain those places and names if raised- without surgical editing- I am beyond the evasive point, and old enough to address and face my desire, my feelings, my specificity- because- it too is universal in experience- that there be a content- of expression- retaining

lack of language in pure manifestation, retaining an abstracted aspect to communication needs- as if my way, from formalism- in my particular understanding- but, without denial of the human sources, the human realities that separate use and are common to all-
So- these forms may be- love letters-

An important aspect of State of Submergence is behavior- behavior as the continuing stream that drives the structure of such performance as a "piece." The behavior is dictated by innate organic, human capacities- after, the received conditioning has been stripped away- by Lower Consciousness- the behavior of drive itself, to search to know in the moment in the vacuum of historic absence and loss of identity associated with our given identifiers- the drive to FILL the void- with events and evaluations and ACTING ons that arise from that drive, and are more deeply directed by the motivation to affect our surrounding- to in the moment, make our human presence known- to CHANGE something- to increase- to grow-. The format of the performance art presentation particularly of the festival- where there are many performers and events- again, is a customized setting- into which State of Submergence fits over like a template- or, the festival- as the template- whichever way is convenient to look at it- .The designated presentation times, like the event/ preparation envelop spoken of before- is consistent with the model of a behavioristic construction. Behavior is encompassing- it is indifferent to exterior frames which lend themselves to IT-. The moments or hours of performance designated are as windows on this behavior- while the artist may choose to control some aspects of the behavior in an outwardly perceived way, to have these presentation times appear to display RESULTS of a continuous behavior, it is not necessary- and, is only important in terms of illustration of principles, ie. educational function of the art created. While this may be externally central, it is like observation or the capture of some wild animal, for purposes of example- in nature. It may be considered using the term "Conditioned Utopia" - in relation to State of Submergence- that there is an imagined criteria set forth- and, in illustration of it via example and windowed times- pointing toward the quality of Lower Consciousness, Submergence, and the enlargement of SURformalistic tendencies- into the model of an idealistic state of physic and theory. Conditioned Utopia- as with a Performance Metaphysic overall- inclines toward an inner condition- that is of the body (innate behaviors, the organic) and the results of imagination that is generated by the responding to the physical conditions that arise. And so, it is woven closely with State of Submergence. There is a band where these associated principles meet the outer world- and intertwine. The connections between "two worlds" as it were- is not complete- threads of the two fabrics will combine, while others abut and remain separate. The commonality forms a bridge- between two tangential possibilities. In the exterior world, there are both factual variations and possible variations. Within a Conditioned Utopia, there is a complete possible variations. These may coincide with the facts of the exterior state- and there, form one kind of bond. But there is also a potential bond- of the possible variations in the exterior state, and the possible variations which compose the entirety of the Conditioned Utopia. This potential- is ongoing, into a possible future at all times- and suggests that within this, bonds may be formed at any time when the two future conditions and possibilities meet. If we were able to stand on the bridge that is formed between factual variation in one and the corresponding possible variation in the other- if we may exist in some extended time on this bridge, we

may be in a unique position to observe, to involve ourselves with in the moments of inception, and to act - across this additional bridges, which may be spontaneously formed at any time, as circumstances allow. To performance, this means a particular awareness, and readiness- to work in the moment, with a complete engagement between our own conceptions and the outer environment. There is virtual/potential fact of possibility, from both fields. The point or apex of these two fields may be moved or adjusted in time and place. This is one of its great values- portability. The mover, the motivator- the artist- is at the center of this apex then, and the artist's mobility and mentality from the center of the unfixed apex has the greatest influence on the patterns of bridges formed at any time between the two fields. It might be assumed that ANYTHING then may be manifest- this is not true- only certain mutual aspects may be, as possible variation- but, they are too numerous, and too dependent of converging states and circumstance to possibly predict. But, they will always be of a certain quality- the possible as fact- this is a fixed condition. To live- to be on this bridge, in this apex- for extended time, permanently- is a little like not quite being- on the margin of existing- and- in that, it is a dangerous state of the MIND for the artist- for the organism- to be so unfixed, to be so relative-. It is not known if this can be sustained- or ultimate affects- on someone who must dwell in a life in the factual world. It is dangerous. That is all I know of the possible negative longterm.

And so, as with Glances at the Sun/ Light, there is risk of damage, but, is living not diminishment? The Black Ball with its strive to not exist- this is not so, it is safe and permanent, but, to not exist- is not life- even not death- as death is of life- it involves change and movement from states, and return to fuel the living process, too- so, risk- is life- and damage- is life- and at the point of striving for height- to fly, to see or do enormously- to live MORE- is blessed- with a perfect motivation- to strive itself, to fly with love of even breath- to fly-

to fall into state of rising to see light- to be a moment that is perfect, that was so- to live it, and be the moment...

The Evasive Principle

Lewis Gesner

Evasion firstly implies moving away, which you may further break down to moving and direction. Moving, energy, motivation encapsulated in direction, extending from a primary, atomic or undigressable node, which is the principle of evading an object, whether physical, hypothetical, or simply invisible. (perhaps, fictional) Evasion as a motivator suggests perhaps pursuit, perhaps, paranoia, perhaps, instincts of predator and

prey, and perhaps a fleeing from the self as the ultimate self hunter and self killer.

(As hunter and prey, the self would be infinitely illusive from the other, knowing itself and not knowing itself at the same time, self deluding and all stalking with the ability to be completely unaware, while supernaturally sensitive; the perfect failure and highest success.)

These aspects of the variously divisible topic of Evasion may represent approaches, modes of style, technique and disciplines that may be employed or grouped together and distinguished after the fact of their discovery, to the end of generating a body of examples to illustrate an ironic state of subject form and content in which nothing can be talked about, no framework may be constructed and where no freedom may be allowed, so long as all aspects present are imprisoned by the need to move away.

Dependency and independence too become two vital digressive forces which, as with any other digressive models within a condition of continuous evasion, must be continuously changing places, and hence, each others values. So, as with a simple physical model, we may think of opposites which change from negative to positive as soon as their compulsion away drives them along a particular path, which becomes predictable to the other as soon as it is initiated, being the predictable mirror of itself and hence, demands an immediate reversion, or a temporary handicapping of the “better judgment” which is another predictable aspect, which must be accounted for and compensated by.

In brain matter and its imprints, which become impossible to “talk” about or “term” anyway, because this is the lens through which we perceive, and process, feelings, experience from a past, instinctive skills which have been allowed to flower (talents) and intellectual muscles heighten and tightened by use and focus, -cannot themselves take a physical form, but only manifest as subtle variants of the magnetic forces propelling the central or isolated object (the subject of the performing act, the

object of the art, the material of the object the energy burned in moving the object or the vehicle that delivers- this magnetic force then can conceivably be the easiest to compose for of all these liquid aspects- while capable of reversal and change, their structure is perhaps the most rigid within itself, the minds way, the talents, the energy already applied in a past equation to develop a second nature, like an intellectual discipline, these can give a “step up” with their previously invested energies, in an otherwise energy conserving and energy eating system which has no extra juice.

How can such a continuous system begin or open onto a starting point-the paintings of Mondrian come to mind- turned at an angle so a square becomes a diamond- painted lines extending off of the canvas, with the canvas space so obviously not the center of any event, but a side-line that is slipping away from the observer out of the frame- this is how, you must tip something so the weight is an ineffective doorstop, so that entry is possible by appropriate means of evading the system by stepping in from outside while the systems’ world is tipped within ANOTHER world through the air like a plane descending to a runway and landing on it the plane in movement , the runway stopped, and then the plane is stopped, and then the world resumes of lines and taxis moving out the contents of the plane OUT into the second world.

So all of this, with the exception of the Mind Matters, whose use(s) we agree are best expressed as an extra energetic input, like a secret power switch or an overdrive, or a nitrous or oxygen tank to boost the fuel effectiveness on a street race car, may be placed in parallel slots to tip a bit for forming that entry point, let us say back to earth to center a “**piece**” on- a material, - a measure of time, - a quantity of force, a vehicle to move, -and a place to exist at once. Any of these, like sequential numbers on a dial, may be turned to, at the angle of descent required of the entry point.; they may be turned to in a series, they may be jumped to, from forward and back, repeated,

but not at one time, as time is one of these aspects, and will lend itself, but cannot be more than the central choice (entry point) once, while it is being time, as it cannot exist as two aspects at once. If this were to occur, there would be no movement and no distinction that allows the opposition of evasion, as time won't occur within itself, and the aspects are then a mixture, and not a compound; the elements, or, aspects as I more comfortably call them, retain an elemental integrity because they are stripped to their basic form already. A compounding is a move into another world, and one that can't exist within the performative space which operates firstly from evasion. Elemental distinction is always present, and always necessary. If there were a god, this is how he would have it.

Let us say we wish to begin from some notion of a flight from oneself. This has no aspect quality or form, as we said, but is an influence, on a magnetic force that may be generated by one of the aspects that exhibit qualities we know, time, substance, vehicles, those. So we tip our machine and find our entry point of choice, and go about landing on our runway. Perhaps this will be in *material* that we wish to flee ourselves. Material may require time, so a secondary aspect may stream along beside material in a mixture. Fleeing the self may find a kindred energy in a brain matter imprint perhaps of memory, but this will only give the flight from self a shape, and not a body on which to extend itself. Can *material* be extended twice? We must keep in mind that these are imaginary stops of a world that moves and evades- remember the Mondrian paintings- everything is already in place, is already moving, is already existing despite our choices and distinctive selections. We are plugging in our eyes, this is all. So let us try to choose to use material to be evasive of ourselves with from a material aspect. How effective can this be? As a dominant aspect, we are existing with a little twig within a world that wishes maybe to hunt us, and perhaps all we have is diminutive size- material world will know our moves however we make them if we couple ourselves with some diminished form of the world, because the material world will exist in that twig and this will be like a beacon indicating its presence with the evasive self holding on. Like the parallel lines in a Mondrian painting that extend beyond the canvas, we may think the lines will never meet, but if evasive performance is to depend on these lines and their natures, we must assume, for our own safety, that they will converge at some point in space beyond the canvas, and pierce us like on two crossing knitting needles. And because of the supernatural relationship of elemental material, which because they have identical resonance they are constantly informed of location and direction of individual portions of it, I must expect to be found out and not produce a successful evasive performance, and will then be confronted with myself, my greatest fear. Go then into the choice of a material world with a secondary aspect of time/ duration, or of a spatial placing about which your movement through it time might stream, and time would stream around *material* and reveal its hiding shape to you, and let you step away, or duck and hide again.

Sadness, fear, paranoia, love can all be very driving energies, like this additive to fuel, injecting to a standard magnetic motivator of the mind a powerful push of flight. While

emotions and feelings seem unmeasurable quantities and qualities, they cannot be discounted and deemed irrelevant simply because of problems with perception. They are in fact what they are at any given time, like the highest note you can sing right now, and the lowest note you can sing right now. They are measurable in that they can be dealt with as relative, and very specific, and in relativity, using time, forming them through the time aspect in the moment, they are absolute and extremely exacting values. So, but using an “aspect”, time, of our evasive performative world, we can generate a mini-system through which we may progress forward into evasion, with momentary, and hence, multi-valued feast of feelings, which, because of their relative quantities, can be powerfully unpredictable allies in evading the predatory aspect (the dominant aspect in the world) of our choice.

This is a textual evasion. I have not generated a descriptive form of performance, but have rather used up (in, used in) time to evade performing or generating performing that is specifically descriptive enough to tip the world to enter and begin to perform. Rather, I have used the mind matter conjoined with intellectual repetition and practice to not work, to sit still in time, evasive through a use of languages’ words to come to a relationship with the action I might do or have done within the time I had perhaps allotted for it, but rather I thought and made expression regarding what this act might have to be or not be to be accurately realized and be a legitimate performance in keeping with some world I could only perceive through eyes that I would plug into it that are imaginary. This has been successful to this point; but, I have found myself out- I have seen what I was doing when I decided I would now write some descriptive material that would help me realize a piece of performance art using this first principle, and I found I had become so restrictive, that I could not move to make something within my thoughts which had decided instinctively and on their own to generate an illustrative example of evasive performance through sedentary self deception, and it was a performance which had a failed, sad ending as I fell out of the corner of this world when it was shown to me by myself that I had been evasive to escape myself, and as soon as that was clear, that this escape involved thought-ing itself and not performing, I caught up to myself, and being caught up, I could no longer flee, I was caught. So, I had failed to perform, and was exposed to myself, though I had evaded for some time. So the performance was successful.

So now, rather exhausted, I will move on to described a brief set of actions that may make use of some of this, but also exist as “bad example” as I already know I will break some of the laws that govern.

I choose a central aspect through which to enter. This is an evasive action in space. I enter the space world with a set of parallel materials that will of course inform each other of their presence. I will however attempt to evade several particulars of the all material stream as it moves through the space aspect. I have several four foot long dowels. I have a large black felt cloth which is perhaps six feet by six feet square. I cut several holes in it with scissors. I am careful not to look, not to care where I cut. I have a second sheet of material. This is a sheet of plastic PVC clear sheeting like you would put over a window to insulate it against the cold in the winter. I also cut many little holes in this using scissors, paying no special attention to where I cut. Then, beginning with the first black felt sheet, I poke a dowel underneath, making a little black tent as I go, prodding around the inside of the sheet. I expect eventually, the dowel will slide through one of the holes. I don’t know what I will do when this happens. I know I can pull the dowel out, or I can leave it. I can flee the hole, or take another dowel, because I know I have more dowels. I also know that there are more holes. I don’t know if I want to try to save the dowels and not use them, or pull them out, or

move on, taking another dowel, and prodding underneath, perhaps trying to not hit a hole and make the performance longer by having more dowels for longer. I also know I have a piece of clear PVC sheeting which also has holes. Though it is clear, and the holes are too, I might be able to see the holes, and avoid them. I may wish to go on to the clear sheet and not continue with the black one at all. Or, I may wish to go on to the clear one, and close my eyes, because it is clear and I might be able to see it better, and perhaps avoid the holes and have a very long performance. While this piece is not in time, but is in space as my central aspect. I may choose delay, because, as this is space and not time, delaying may mean something else. I may at some point choose to delay as of means of evading this series of decisions and problems.

I should name something and I will call it first "the invisible source." This is the unsaid, something whose nature is not even alluded to for fear of revealing some weakness or secretive part of participant/evader/performer/artist's life. The generic term for the invisible source will be **BlackBox**.

The blackbox needn't be present- in fact, it would be highly unlikely that it would be so available to be perceived. The first evasion of the blackbox then is the flight into a different space, a space where events objects, discomforts, and relations of the unspoken blackbox have not existed. This clean safe room begins untainted, and the task at hand must be sustaining the clinical room and keeping out the blackbox, which is of course carried in, in a dormant form within the evader. The "box" is a structure of containment, cobbled out of fear that the substances contained may seep, or spread or grow beyond the aspects of events and matter that gave them rise. It is like an object that may move through a circulatory system, influencing operations to which it is unrelated, using manufacturing means it finds to make its own food, and expand and exaggerate its nature until the substance of the box becomes a parody of events and matters, and its host, a cartoon of a life whose outward demeanor is one of extreme depiction and suggestions, like the metaphorical tableau of deadly sins, emblematic, obvious and transparent to the reading. . The contents of the blackbox being typically historical events or materials which contain in them a negative or destructive force, hence, the evasion, to an individual, may be suppressed by a refocusing of the senses through which it would sustain its image and reproduce itself. This refocusing may most easily take place in the fresh, different space as chosen as a means to evade the blackbox. The refocus can gain a foothold and fill the space as yet unoccupied by the hostile influences, and create a buffer around the artist/performer/participant of another life, another activity or vocation that masks the one whose past choice patterns generated the contents of the blackbox. So this new activity or vocation has nothing to do with interest, ability or innate compulsions; it is the representation of that as it might occur in another, not the artist/performer whose purpose now is to evade. So we have morphically worked our way toward two possible evasive maneuvers that may be employed in dealing with the black box. Repetition/ brain matter refocusing, and physical self negation- the repetition of a factory, or the filling of time as demanded by a repetitious act, or one which is very intricate, demanding of attention, or of maximum involvement of energy/ speed, and focus. For someone outside of the artist/performer, the blackbox may not be apparent at all, but at some point, it will be clear that something other is in the room, present perhaps by an absence, but clearly influential; otherwise, the motivation of the performer would be lacking, and there would be no activity at all. The blackbox will be implied. With a blackbox aversion, there is no other space location or specific fear. Evasion swells up from within, and these techniques described will block the arrival to the surface of the seed held inside. So while aversion to the space is senseless, aversion to the inside of oneself is sensible. The repetitious act, the intricate demand of

attention to a duty is a way to move aside, first to block, and then, if this fails, to diminish oneself to such a degree that detection by ones blackbox is unlikely; through negation of the self through its subjugated use (at a job, a duty, and repetition to some end not advancing the artist's self) by an appropriated outside force. This force is appropriated because it is a mask, a disguise; it is not a real purpose- it is a blind to hide the evader. If the appropriated force were analyzed, it would be revealed to contain none of the long term or deeper facets that make work or a job an exchange. There would only be the appearance of the reciprocal relationship. It would be all surface act, with nothing to stabilize or secure the performer, who must of course be free to flee at a moments notice, as the blackbox may rise on a serge from inside at any time, most especially during periods of fatigue and the weakness of doubt which must eventually find its way in.

Yet what we describe it seems is a very aggressive generation of force to shield against, to build walls which is perhaps in some way not evasive at all. While it evades by negating for instance knowledge of some topic or aspect that might be identified with the blackbox fears, it confront the outer sense, which is a secondary fear value, which has been diminished or strained such that its recognition does not bring on the body of fear itself, or if you will, fear's skin, and this is sufficient to notify the active energies that engage materials and the other evasive aspects, that this work must be done, that the monster, which may remain unnamed in this way, is at the gate. We may then think at this point that a symbol system might be evolved, a set of equivalents, that develop through the conscious effort to generate discursive subdivisions, like the ancient categories, or more naturally, though albiet risky use of trial and error, where what is led to happens as the useless falls away of its own accord, and what remains is an organic series or method of harmless duplication; pictures, like the reflection of Medusa, and not the image itself, and so, like that reflection, a harmless indication which is useful in the pursuit of evasion, and not harmful- not a part of it. So the next step might be then, how do you attach these symbols to what they represent, IN REAL TIME? This seems important to me as a possibility. If pursuit takes place in real time, how will detached, or stationary symbols help us, beyond a usefulness in developing strategies for future aversions? It seems, that as blackbox is the most volatile and unpredictable of the threats that hunt us, with its irrational nature and secretive, perhaps supernatural powers of mind reading, an ineffective (harmless, like a vaccine derived from the disease) reflection might be useful as a warning as to locations and movements at any given time. Perhaps, too, where the symbol is a kind of compression or stripping of those negative natures contained within the blackbox, as we said also, the skin, it might be so much lighter than, and move with more ease, and more quickly than the blackbox, while still indicating effectively the nature of movements, directions, emergence of dominating contents. Working with these symbols would be useful as an impotent or practice representation of actual battle, or practical training for when these actual combats take place. This is like practice field battle- but how effective can a practice be if there is no consequence? Is real but friendly fire any less deadly than enemy fire? Perhaps we can subject ourselves to an earnest application of these symbols where they have been "leaded"; while the blackbox seeks complete raising, a "leaded" symbol would know to stop in the case of a fatal event; too late perhaps, but at least at one's own hand- and engage in practice, not in the combat that as we know, a direct event must end it the loss of the performer. It is impossible for a performer/artist to combat directly with his/her blackbox. The blackbox knows and is all about the weakness it can resonate like a sound hole for the performer/artist. You cannot win against the amplification of this dark part of yourself. And the blackbox is itself a resonator, a narrower of focus, and a channel for everything that builds upon itself with the beat of every moment it exists in time, in time that with its waves builds from now to next backbone and support lapsing back and forth

and pushing harder and tighter in the same amount of space until it registers as weight and weight alone, and then, as gravity, and this is most fearful of fear, when it becomes attractive. It becomes your death wish. Moth to flame.

Something must pull you away. In your performing/ art making world, you are alone and on a battlefield truly enough." Friendly" leaded bullets or enemy blackbox, practice or an ultimate battle, your life may end and that is the last that you will know of the performance. Like the Mondrian painting, evasive performing is an excerpt. There is no complete piece but for the body of work, which is the only form that truly will have beginning and end, and this is not arbitrary- it is begun at the beginning of the notation or the first retained object/ construction, and ends with the last, regardless of interruption or circumstance. The choice of artist to do this or that is always arbitrary, as arbitrary as deciding that something finished when the artist says it is. The truth that all the bad movies that are about artists know, and the truth that every un or undereducated person on the street knows, which is correct, is that artists, more than any other person in any walk of life, regarding himself and his product and essential being and what describes him/her self, are completely full of shit. They are dangerously self deluded, and risk plunging into that self destructive state at the drop of a hat, which most plumbers, carpenters and city workers mostly miraculously are able to avoid. While artists may like to think they can lead the world into the future with their utopian bibles and rituals of communion and love, they are about as shamanistic as an onion bag full of babies diapers. I am being extreme here because this is an extreme situation. The least able to guide has given themselves the torch. So, in terms of the performer and the evasion properties he/ she wishes to employ to engage in a performance structure that would illustrate evasive properties, we should look elsewhere, again, like with the leaded friendly fire of the training exercise, we should look to the operations of the existing world, to what works and to what is effective in glossing results and serving purpose. We can model an effect symbolic mimicry from something of the world. Not a job, but a way in which something gets done with economy and some speed.

But before this happens, there is more to muse about. Is there perhaps a counteractive blackbox, is there perhaps a- whitebox? What would a whitebox mean? Would it perhaps share some of its content (which must forever be specifically unnamed) with blackbox, and maybe is whitebox blackbox in a different time, or setting? Is it identical? Is it a trick? As the distinction of white vs black suggests, the two boxes might best be given definitions of opposition. The definition(s) should account for some flexibility, accounting for the possibility of some special conditions, degree, and circumstances of opposition which might separate a local condition for a broader or more universal state. Questions arise though regarding the distinction between two potential boxes, and if the idea of opposition is sound. First, if both must be kept in this silent or invisible state, how affirming or positive can any content therein really be? The assumption is that nothing invisibly contained can be of a positive or affirmative nature, which we perhaps cannot know to any certainty. We may generate sets of "believable" conditions by which we may decide on individual circumstance/ events' similarity and belonging. Circumstance/ events' not easily matching a set of predetermined criteria would perhaps be "logged" separately or simply pushed through into the set as not being sufficiently different to warrant separation, and this would be the degree to which a group or set of circumstance/ events would be reliable. Circumstance/ events that were clearly separate in nature from the pre-established model group(s) would be placed in a group that would later be digressively strained into legitimate new entities, and generate other forms outside of

“groups” if the problem of individual or indefinable circumstances/events became too many to manage. So, the divisions of perceived positive and negative evasive material becomes more a qualitative judgment for purposes of structural or material division. The unspoken contents of these boxes are simply assumed to be unspoken, and, not negative as much as needing to be evaded, and from there, their criteria of distinction would determine which box. Then, the idea of a white and a black box would be useful in performance terms; the catalog of responses, emotions and personal history values would all allow these boxes to become resonant to individual performers/ artists who may have their own sets of circumstance/event responses to materials that are encapsulated and unspoken. The fact of performance with these materials might suggest then the continuation of additions, in performance time, to these boxes. They are perhaps activated, embellished or increased in some proportion to their use or relevance to an art application.

“Evasive skills” describes adaptations, mechanisms built and reinforced through use, and natural predisposition to most effectively elude the beasts of pursuit. The evasive tool set is drawn from outside the regions of art. As the beasts of the blackbox and of pursuant entities are from the cracks of living and not from the act of art making, they require life skills and skills learned in the field of living to confront them. This then is a “skillbox” that may hold these skills together in an ever accessible form, moving and passing so to be close at hand at any time- ready to be applied and put to use against the forces that gave rise to them and gave them form. This all seems very practical until you start reimagining the source of this pursuit again, which happens to be creating generative principles and mechanism for evasive, or, topical-non-topical performing. All theory all the time must be looked at and evaluated for performance equivalents.

A further variant is possible with these boxes. An aspect or topic might be catalogued in blackbox; perhaps something that generates shame, or pride- that is run from in the mind if the performer- but then, the perception of this aspect may change- an event or merely time itself allows a maturing that alter outlook- and do those aspects of previous loathing themselves change? We transform them with our relation to them- the dark lightens, the light falls into shadow- and they gravitate toward a new relationship with the aspects of their kind- the dark forge new ties and insinuations with the other elements of negative definition, while some other aspects are raised up and knit with new threads of shared meaning and value. This presents another front or field of action for the performer, a new space in which to evade, with new forces of relative values that spring from the perceptions of the artist which like the field of battle and play, will become something else simply through the passage of time.

So this is the second rendering of the Evasive Performing sample previously given. A long dowel (wooden rod) is painted white. A black felt blanket has some small holes cut in it like constellations. A heavy metal pipe is introduced- the performer tries to hold onto it as he does the other acts he must do. It will fall to the floor it must be expected, periodically. The performer, after cutting holes, puts the scissors into a pocket and draws the black felt blanket over his head. He then proceeds to raise the black blanket with the white dowel, running it around the inside of the blanket like a tent post. The white dowel comes out through the holes when it finds them. The performer pulls it back through and hoists the blanket back up overhead, which has slid down the poke through the hole. This is done numerous time. The performer is allowed to move slowly across the available space with this circumstance, picking up, trying to hold, and dropping the pipe on the floor as he goes. He

tries to keep the pipe under where the blanket is. After moving across a fair amount of the space in this way, the performer draws up close to the floor- the blanket and dowel sort of collapse on top of him- he is hidden still, under the blanket. Now, he reaches out from underneath the blanket so his hand is visible. In this hand is a dowel perhaps two feet in length. The performer holds it upright in his hand so that one end of it is on the floor, the other has his palm cusped over it. He begins to emerge from underneath the blanket, pulling himself forward using this dowel as if it were a cane. The performer tries to keep himself vertically even with the height of the "cane." This means he must hunch over, like a rounded backed man. Or be even flatter, on knees. He moves forward with the cane, blanket still partly draped over him. Now, several awkward steps forward, he produces a second dowel with the other hand. It is also placed one end on the floor and the other end cusped by the palm. The performer goes then from left hand weight/ moving, lowering the body to the height of that hand's cane when moving forward, to following the other hand with its cane, which is must small, and forces the performer to flatten himself out on the floor and crawl to keep even with the short cane's height. So, from advancing with one hand and cane, with its own unique height level, to the other hand to guide, with its own height level, the performer moves forward and away from the performing space. An attempt is made to keep the metal pipe, beneath the blanket and rolling on the floor, following the performer as he advances with the strange cane following. The piece has ended. Maybe he gets to the edge of the room.

Post note: This piece, performed after this writing for the first time at Mobius International Festival in 2006 as WblackboxW was expanded and changed. The above material was used with the following additions and changes; The metal pipe, which was 6 feet long and 5 inches in diameter was used to contain all the other materials initially. The metal pipe was introduced, picked up, rolled, and finally, flung- up into the air as high as possible, and against a brick wall, with as much force as possible- this was done almost to an exhausting state- this "blackbox" became apparent here- an access to an invisible or secret energy or source material which was off-stage or absent in topic. After the flinging, the pipe was rolled to a more central location in the space- and the materials were pulled out of it. Additional to the materials previously described, there were pieces of stationary paper, and envelopes as well. instead of one white stick, there were four or five white sticks of different lengths- the were used in the crawling segment alternately, and the height of my body was made to match the height of the cane as I used it out before me- so I was adjusting my crawl to fit this "measure." In addition to the crawling, the papers are stuffed into the envelopes- while also trying to balance sticks, cloth and pipe in arms- trying to keep them cradled and off of the floor at al times. Finally, when all the acts have been performed, the materials are rolled up and once again stuffed back into the pipe as best possible- and a final fling or two of the pipe in the air and against the brick wall- by this time I am completely exhausted and can hardly throw. "That's all I got."

It is time to reduce the verbal equivalents to a plane that is more. Words that seek to define a principle of evasion which is not an intellectual practice but a physical response or intuitive leap of faith in one's own blazing light need to reflect that direct nature and capacity. Are these types of word strings the beginning of this? Or do we need to further remove ourselves from our received forms and use our mouths with select positions of its apparatus to emit sounds that may be words without definitions as a means of redirecting ourselves to deal with materials and circumstances and situations like we are atoms of a new and unfamiliar element, not sure where to go, or what to form compounds with-

The floor will be dry- you can put a fan on it, you can place an electric blanket(s) over it like in a matrix- to cover the entire floor, if you think it is wet- or if you have wet it-

Extended Material on Absence and its related manifestation of surrogate performing

Absence is a lens a compounder and a fictionizer-. With absence may come an excessive and obsessive repetition of a small number of facts, impressions and images encountered and gathered while the object of absence was near or accessible. These repetitions may be repeated inwardly until they are known in every nuance and from every direction. These repetitions may become ritualized. They may be scriptural and idealized, given elemental resonance- they may be used to reflect, or, used as a lens to perceive everything which is not the ritual- everything else then becomes things pertaining to the ritual- or things that reflect it, or can be understood through the repetition.

The initial material of absence may also be compounded. It may be built on, as with scripture and, secondarily, and commentary texts- as with the lens aspect of the material, a system may be developed to explain everyTHING that is not it, through it. This compounding may extend to greatly varied form from the original incidentally formal structures- poetry, fictional extensions, and even prophecy values may be given and expounded on in an attempt to stretch this material so that it may appear forever new, renewable, and living, though the original source of transmission is long since closed down.

Also then, the expounding, the rituals, or the secondary developments may all be attempts to reconnect- to the lost source, or, more specifically, to find a new means to contact- diverted from conventional or originally successful means to communicate or contact, it perhaps becomes a project of finding any means that seems to suggest results or some responsive signs that might indicate a remote response or acknowledgment. This may mean developing additional means of decoding or value giving or coding/ decoding what might on the surface appear to be conventional and commonplace. Data, occurrences, or materials. This is then a potential development of a science, or, an esoteric or occult tradition- where a system of testing and evaluation is given, or a prophetic or occult interpretation, where the absence/ presence is always assumed, and merely then sought after through relevant symbolism, interpretation of subtle but “normal” variation in conventional material-, and so forth. While absence principles may share in aspects of Evasion, and the inverse, Absence will at any given time, being that the two principle sets may exchange aspects and values and appear to reverse, be the complete opposite in the first aspect of force, of Aversion. Absence is a gravitational attractive force, a drawing to or drawing toward that is a fixed value and does not change. It is all about attraction and return- aspects may shift- more generally from the direction of Evasion to absence, but the essential and distinguishing value of absence remains solid. It is attractive and magnetic, though never repulsive as magnetic force can be made to be; the analogy is a limited one and needs to be qualified with digressive and binary-type reductions. These reductions have been perform in part along the way in this writing, and will continue to be employed more emphatically.

A phrase to put down but not expound- Invisibility and Absence-. This and its meaning will be worked into texts that follow.

Another phrase for development and enhancement- The Transparencies and Ironies of Principles Derived and Abstracted from Personal Loss or Grief, and the Pursuit of a Distant Love-. Also- Sacrifice, the Idealization of Beauty, and a Priesthood, and the Emergence of Resulting Multileveled Caste of Followers and the Commitment to this as a Social Disease -.

And more phrasology- The necessity of drug intoxication at moderate levels to sustain a workable balance between physical reality in which to function on a surface, continuous level, and the use of chemical alternations in excess, and ITS

place in sustaining the illusion of closeness to the object by a removal of the barrier of “reality” as it dictate physical proximity, and the knowledge of the nature of absence or distance, and the belief in physical nature firstly, and the reality of the insurmountable and what that excess means to sustainable daily, continuance levels (abandonment to the absent object)

Surrogate performing is a distillation of what exists in artistic interpretation to some extent, but not completely, firstly, or of dominant importance. Surrogate performing first is someone performing as another person. This is not the actor/role circumstance, but rather a performer representing themselves as another person, the author of a specific work, the performer either unidentified, or, identified as blank, performing as blank, not playing blank or replacing. The second aspect, which is derived from this and partly explained by it, is the extent to which this surrogate exchange is extended. The performer should become the other. They function as, but to become this other in performance, they must become more than the presented material- they must be inside the mind of this other, to be close to the work, to be able to spontaneously part of the realization, and this can be expected to happen in several ways. There is research, which would allow extended facts as background, there are remote collaborative efforts that may be affective, and there is a functional ritual, occult or religious aspect that would allow a transformation to take place, a temporary becoming that would transcend as the religious would say, the material and the flesh. The performance would operate in a transcendent space, where equivalents and source are indistinguishable.

There is room within the surrogate performing principle or model to expand and or subdivide the topic into criteria that would hasten toward a theory. The nature and particular distinctions of these modal elements becomes obvious and clearly delineated as they are exposed. They will first be akin to stereotypical personality pointers, a thumbnail character study of a “type” which is something (a form) already in existence in literature as an obscure literary form which is called the Character, or, the English Character, which will be explored and explained here, and associated literary and period science constructions, such as the very characteristic and character oriented deadly sins, virtues, and the humors, as developed through early medical study, as well as relational models and templates, for instance a music reference to modes, which preceded our key signature system, and which worked together to allow the use of scale combinations to form melodies and harmonies, as well as key centers, and what was called the gamut, which was the entirety represented by these modes combined. Just in this way, personality aspects could work together, overlap or in tandem to cover the field of possible surrogate functioning, so to generate a clear outline or template regarding a systematic procedure for attaining a affective surrogate relationship.

Another important aspect this surrogate performing introduces in an additional light cast on the idea of the art collective. Identity, authorship, independence, collaboration and exchangeable nature are all elements significantly in play and being modified here, and the meaning of the art collective itself in light of this principle.

This use of the word “surrogate” of course begs the questions raised by a simple partial return to the source of its appropriation, and through extension allowed by our “new” use, touching on more broadly surrogate lives, with the dizzying

possibilities of actual surrogate finance, shelter, labor, and love and sex lives, and the philosophical spheres spun out by each of these and all of their combinations and progeny.

The original purpose of the surrogate function for us can be clarified. The purpose is first to make available remote works and performers in local settings- this can not always be done because of distance and funding. A quick answer or patch on this difficulty is a change of identity or a surrogate relationship where one functions as another. This saves time and travel expense if done reasonably, and also introduces a richer quality of relationship between artists who must become something other than slaves to the various but same indenturements that they are subjugated to as part and parcel of the artist's life.. Surrogate performing may allow some amount of personal control of destiny extending beyond conventional strictures that limit us all frequently and necessarily to forms of time, limits on our appetites, and general desires.

Special Flattened States and Ambiance of Absence

Many things that may seem uneventful or bland as focal spectacles within a field are simply operational qualifiers of that field, and to view or perceive as the "subject" is both incorrect and meaningless. Qualifiers imbedded in a field operate rather as a pivot point or pinion from which the structural cohesion of the shape of this field may be folded or does in fact fold, may be bent for adaptations (a field's use may be far reaching if sufficiently variable- literally- of variable values as in an algebraic equation-)and modified in performance time to generate this subject, missing due to special absence- due to conditions set by evasion as a formative principle at the time of composition, while evasion in this case in performance where a special ambiance is obvious- sets a stage that is magnetic to a subject- regardless of a subject's existence- the hole created by a magnetic space of absence forces a subject to exist in expectation- and this as much as matter, in the psychological manifestation of "fill" or "completion" which is more of a brain affect-.

In familiar ambiguities related to "to be", "is", and other word values, looking at the state of a performance, as it were, in a "flattened" state, one whose "completion" may have been in quiet off stage composition from which the center of performance has fled, we can see the possibility is clear for states of flattening and ambiance of Absence which are centered while existing in a condition of presence that draws from audience, to viewer, to a broader term of audience and viewer as performer and composer, and stage presence (actor, performer, surrogate other which complicates the matter by multiplication, but which can be done here too) through an additional step of fill or completion that is neither psychological nor brain mattered, but, rather, logical, unambiguous, and permanent. So, this is then a third form that is NEITHER fill nor completion, but which serves the function of both and is not a relative value- it must be than rather a fixed value such as PI is within equations that may contain only relative or symbolic algebraic values and be perfectly fine. An example may be useful to illustrate the possible reality of this third function without yet attempting to name it, and it will be an example that illustrates based on this objects ironic absence. Say you have one hundred chairs that are all identical, one hundred identical chairs. To visualize them, let us say that they are all orange plastic seats, with chrome metal tubing that loops around to form the supporting base (a loop instead of legs) and sides that are fitted into the molded plastic. There are one hundred of these. Let us say we want to locate individuals of these identical chairs without marking them, and be able to return to the exact or any exact chair at any point and be correct in our identification- let us say that environmental locations of these chairs will be a relative and of an

insignificant value. Say, we expect the environment to change or the chairs location in the space to change. Let us also assume that while we may associate chairs in relation to each other, this will also not be fixed- they may change places and relationships to each other while we are not looking, so it won't be a matter of visually tracking them from previous information outside of their own existence as individuals in a series of identical objects. We can only rely of their individual values as independently counted and identified individuals in an identical series. How can we generate then a proceeding and how can we identify functions to enable this seeming impossible act of omnipotence? The answer is of course, digression- digression in formula- digression as evasion- evasion as distraction- distraction as diversion as in a shell game away from the clarification in a series of cyclic identifications that rolls back endlessly into the number one hundred and never arrives at an end, exactly like PI does which is an equivalent to a natural (nature) and mathematical) our reason attempts to order- in a phrase

diverting down down down---stalling for time--- evasion from the point of clarification that would allow proceedings forward in one direction- here a clue or a quality of this new function as yet un-named- that the diversion and stall for time does not let the proceedings begin- it is always standing at the stage door- it has no linear direction- and observation if stripped from linear direction become chordal as is a chord in music, but if you strip it from itself in its presence in time, you will find that it is never enunciated- you do not hear it out of time- and so the performance is stalled as the object of attention is waited on, while still its absence is felt, and it is not the absence that is replaced by fill of psychology or the completion of the brain matters, but is rather that third where emptiness which exists because of what these other two do not supply, so yes we have yet another subject which exists without itself and the evasive principle we initially begin with is resupported with a cyclic aside that is both caught in itself and will not return while at once we have never departed down this path which cannot exist without time, so is never enunciated, while yet we seem to wait, because of expectation- to be- entertained, or, relieved from tedium- which will not be relieved because this is not about the viewer but rather the performers fear of commitment, and the performer's pain that will never let the proceedings advance to a presence on a stage- even if a presence does arrive, still the ambiance of Absence is detected- and still we will wait for a "performance."

So we may identify all one hundred chairs in a series and with each, digress permanently into infinite subset states that for each chair. These subset states being the relation to another or all chairs in the one, and this is the flattened state. Permanent digression is partner to omnipotence, which is partner to omnipresence, which is a thing out of time. I have tried this with physical chairs, and it is maddening as hours passed quickly by because it is such a thing out of time.

Can the surrogate be your endless digression of a flattened state of subsets? Will their feelings as individuals fly like bats in the night and make their bodies insane? Can the flow or waves of surrogates we may pass through this as a channel form a pulse or rhythm that would be substitute for time- may a rhythm exist outside of time- if it is part of a permanent digressive series- in a state of flatness- does that flatness disallow a pulse or wave affect through it, or does it encourage pulsation through itself as if a physical matter made to resonate, or does that flatness find a form of immaterial release by letting passage of a pulse that temporarily resets a permanent condition in a digressive permanent state of flatness? Can a rhythm through a state be like my thoughts of rolling and special emphasis within a roll, within a cylinder that has had a weight attached to a wall on its inside which seems to limp, stop and start as it is forced to roll in some direction, mind you now, can't you detect the hesitant pulse of the weighted tube as it rolls by you?

Flatness where something can't rise- flatness a horizontal subject to the massive force we all can't deny, but just a few, the gravity that we second naturedly expect without our thought unless confront to a state without in a free fall or out in space too far away lost to make a difference or likely to ever return to report this- so much like a digression is the state of permanent advancing in one direction or permanent travel. Let us dwell here on flatness- flat. You could snap it like a whip, if attach to itself at both ends, you could do this and isolate the wave to the narrow letters where on this page the pulse won't travel passed the edges of its forms- and ripple in a circle until we stop the clock- this is in time then- of course it is- how can

digression exist if not in time? it can exist in a time of its own is the answer, and the circle needn't be observed at all- it can lock into its own pace of pulse and like a rhythm that never alters, it may exist without ever crossing another rhythm into a syncopation- side by side- and never touching or greeting- and yet- isn't this open to that familiar question of a pull- the gravitation that is not physical, but in our expectation of a completion or a resolve- even this thing that is outside of our time so must also be outside of movement- and indeed the circle does not move it is merely used to let a something else of questionable substance pass through it in the pulse of familiarity, the pulse of the surrogate imitation of alikeness, sent mad into the night like bats with bodies insane and throbbing through a course but solid hole outside of stuff?

I've steered far from a topic- then, is there a pulse that passes through performance, and is it akin to the matterless and insubstantial objectless theoretical model that lets performance live without a beating heart or thing animate or inanimate? Is performance a fluid form allowing timeless digression and evasions of emotional confrontation and flight from both conventional logic and reason? Is there exception to reason and logic of the beating heart that the rhythms of the world mimic endlessly regardless of the course of human affairs, regardless of the cycles of the earth, the wind, and of our neighboring spaces? To some extent the iteration of such a flow of questions only strengthens what we resist in art that flees from living- the flight that is evasive that questions like so, and offers digression and diversion as a means of stopping pathways carved into our DNA and as inflexible as are our chromosomes- there is an answer in that, but it is not affirmative or hostile- it is one that is as obvious though- that if inflexible we are, our questions are a part of this inflexibility- our difficulty in excepting a fateful world, and steering our survival toward warring and resistance for purposes of idealism and ideas that oppose a more consistently passive way- and here is where the evolution makes decisions moment by moment- those equipped to survive an attack of an idealist, or a fanatic- and those not- this survival is in keeping with the program of our blood- we might consider to that a flight from living is a flight from dying. Digression in any form is a path toward a permanence in a sense; to get to a point, to distill something down to an elemental form is a purification that is like the quest for the indivisible- the indivisible cannot be reduced, it can only exist as itself now- a purely individual achievement that has gone as far as it may- it is stopped- this point of stasis is permanence. This is the point to which all digression strives- a point at which to stop which is unambiguous and final, and certain. I am still compelled to find a term for this third state which is not fill and is not completion but is absolute in itself and shares these other two in its family relationship- then let me call this state Diverse Presence.

Diverse Presence. It has a realm. We can know it, but we can't feel it. Or, we can feel it, but we can't know it. But not both at once. This is because... why is this? Knowing and feel are two states that must have the position of the other to see itself- as like to peaks side by side will let you look at the other if you travel back and forth, but you are only one perspective point, and this is the problem here. If you allow that knowing and feeling can perform as an entity, then you must also allow it to exist as an individual does, with a life that has its limitations that confound

us to the extent that we must be diverted from our lives by art to find a reason for the autonomic systems that if this external reason were not found, we would break down until everything was stopped, and then, that is when your body dies. And this we do not want, for fear of the other states we can't know, so yes, the art becomes diversion and evasive if we chance to close in on the same conclusions that material has arrived at through the

contemplation of matter upon itself. Diverse Presence is the state of grace that pardons us from lying down and imitating death inside a coffin in the night, as if such preparation was unnatural, which is what a "person" might tell you if you confessed that this laying in a coffin at night was what you did. Yet this kind of recognition is completely in keeping with an artless state of material- it exists to decline continuously while it is reborn every sun up like the vampire, which is a symbol struck by art (like literature, like movies, like myth and religious ritual-) and this state of continuous decline and fragmentary rebirth of the morning- is one way in which our sad material bodies of moving substance resists the permanent truths of absence, and the never to return, and the systems we must create to as a substance with a program that would have us extend far beyond our physical spans and expectations of material, see through the long night, turning away from the image of the coffin in the mini-death and birth that is our sad little rehearsal every twenty four hours, we are in Diverse Presence with our minds and our matters on an invisible stage with metaphoric props to digress from the obvious and banal, into the not obvious and banal. This is one function of performance, in absence, in diversion, in surrogate replacement, in evasive being, on a fear filled stage, in a body that will pass away every time the sun will set, and live again with fear on each arriving sunrise, in this all humans are the tragic vampire of folklore.

I will concentrate here, I will find a way to escape this point of view. Some wine, maybe, this is a part of our Evasive project, intoxication, we have studied this briefly earlier in unsupported art statements in this very text. Maybe I will use this to bootstrap my way into our next exploration- until I open the bottle, I will continue to write, and I will write, "I drank" when I perform this bodily function. This nothing does bring another point to mind, which might roll back into the text if we think about the qualities of the intoxication, and now in light of the mini-death and the sleep in coffins nightly- the intoxication as a narrowing of the senses- a diminishment as a means of narrowing the width of the series of a diverse subset of the flattened series- returning to digressive generative performing- the idea that the senses are a tapered shape of ribbon to the point at which we evaluate and perceive its product of interaction, and display our response in the raising of an eyebrow, laughter, or the swinging of a fist- grammatical structure becomes lost in a list that seeks to cover each previous fragment further like the dirt they pitch on you- progressive in a series, but if we continue on and on, the grammatical expectation and sense of it as an argument that is a structured sentence will be lost and we will be safe and still alive and not finished because the sentence did not end and neither did our breath because the period represents that pause that is the stopping of intake which we fear will not occur again, but rather will stop and there we are inside the body which becomes a tomb while we are still inside becoming it, pleading to it not to just stop like this, to give us one more gasp of air and not to let us feel the organs slowing and stopping their movements of substances in the irrigation ditches of our core from which all circulations flow to every extremity though certainly less successfully than has been the case in the past, so yes, this is a diversion from the mini-death, and a thought that makes me wish toward intoxication to avoid the nightly coffin, even though the wakeful state I experience now is more authentically that of living, while the falling into darkness makes me hear the pitching of the dirt above which our sweet forgetful minds implore us to believe are only dreams, bad, awful dreams, that are not "real." This is performing. This is an Elusive spectacle par excellence. Yet rather than escape this point of view I held, I have buried myself deeper in it. This is still exemplar of the Elusive state which might be highest in artistic creation- lowest as

we seek to cope with daily life and responsibility which is to use an old friend from Maine's term, the bugaboo.

Who is never really there? Well and good to make this unanswerable which we could but let's rather make it simpler. If a house burns to the ground and you were not killed, you were not inside. Clear? Yes, yet we know that a "performance" is never quite so cut and dry. With removal of self, and object, and action, all which we have dealt with in some form, what possible presence can remain which still satisfies a space, some things in it, and action, and time? What remains is the notion- like the platonic ideals, or, the transcendent perfect forms- the notion for argument's sake that these disappearances and gradations can exist in a physical world and effectively represent the purely cerebral accountings of art and creation.

Associations of qualities- is then built as argument atop a ground of notion- argument for and rationalization for the act which will further a notion to a presentation of some sort, regardless of the degree of presence decided to be invested. So, we are moving forward under the assumption that never really there is only a relevant concern in the very last stages- of the presentation and intention to present or perform. Advancing "as if" might be sufficient to allow- as I and you have seen and done this too- on an exhibition resume, written down shows and venues upcoming as if already accomplished- showings not completely secured yet, grants not awarded, unfunded- any number of incompletions- and even once in this form, a listing on a resume, it may become an annoyance to have to realize a work once the exhibition/ venue comes due. You've already reaped the profits- unless sales is the key concern-, unlikely with performing- of exhibiting in a place "as if." So this "as if" has a quality of the evasive aspect we have been discussing, and situated in a real world situation, that of representing oneself as a generator of action. It may happen that the event is postponed before it takes place, or the artist withdraws because of insufficient preparation- now, does the artist remove the listing, or does he/she simply leave it, because, after all, it will have by now come to pass anyway- it has become history albeit historied by this listing and a "false" one, if that can be applied to a non-existent event.

Performance notes for VblackboxV

table roped around my back

flipping box into space, box contains black napkins or paper

side satchel contains 1 Guinness Stout can 1 beer glass 1 red wine bottle 1 wine glass

On hands and knees, flip box from face to face into the space- a white table is strapped to my back with rope.

Unstrap table from back, pace on floor.

Take napkins out of box on floor, place napkins on table.

Remove wine from satchel, wine glass- open wine, pour wine into glass.

Take beer out, place on table Take out beer glass, place o table, fill with beer.

Take more black napkins out of box and spread around area on table and surrounding floor.

Make like a courting bough made by birds-.

Stand facing direction of _____ from my location- using compass to orient- make compass use obvious.

Close eyes- make noise twice or so, a yell or holler- choose phonetic quality at the time- 1st time is low volume, second time vocalize a little louder-

Third time, nearly full volume, try to get louder and louder- scream brains out- scream scream each time try to scream louder than before- until my voice is completely gone-worn out.

Take black napkins out of box- more- place around in additional arrangement-

Reorient with compass- try to scream again in direction of _____ until voice is gone again. Repack napkins in box from all about- flip box out of the space

leaving table, wine, beer and glasses behind
extra

Make the table, wine, beer, more inviting like a nest a bird would make or courting chamber
(already said)- perhaps put down coins on the floor as well shiny etc. and form bough around
the table, in a semi-circle even-etc.

From this particular blackbox, a set of notation and form has been developed to compose the
elements of the flipping of the box (a previously composed element, more generally composed
for the flipping of a rectangular flat-ish block, or square) and the scream. (a new compositional
notation) One form has been generally given the name of **“Aria form from VblackboxV .”**
In this notation, a row of shaded squares lead to a blackbox, from which diagonal/vertical lines
ascend and attach to a number of black circles- these are the notations of the screams- given in
different arrangements and sizes to accommodate the desire for interpretation and variation
between one rendering and the next, just as the rows of squares do in their variation from score
to score. After the radiating line to the black circle, the row of squares continues on a horizontal
path from the other end of the black box, and terminates at some point unique to that specific
score. Examples of these score are included here.

Also derived from the VblackboxV performance, a second notation for scream, deals with a
composition of screams in clusters and compounded forms. In these, a blacken square,
representing again the black box and source of scream, is used in multiple. Oval shapes are
placed against the blackboxes, and where they lean, they too are blackened. The blackbox is a
rectangle- the vertical orientation of it suggests a vertical lowering and raising of the head during
the oval scream(s) and also the direction of the score reading at this opoint- from top to bottom
of the blackbox, or bottom to top. The horizontal orientation of the blackbox is treated the same-
only, read from side to side. The screams, where they occur, are read and acted on. Now, as
we see from the scores, these ovals and blackboxes can come together in clusters and
compounds, where multiple screams are placed in sequences with vertical and horizontal
blackboxes and hence, vertical head movements, and horizontal ones. Also see scores included
here, **“Scream Compounds and Head Movements form from VblackboxV.”**

Thickened for the Deadened Senses

Think of symbolic or graphic representations for the spaces we've described, and for the
circumstances we have outlined. I find in doing this another aspect strikes that has at best a
shadow presence in literal description- and only appears when we give wing to interpretive
values in all performance aspects-. So, atmosphere- a medium in the real space that can thin or
thicken to promote or discourage a specific kind of representation from existing within it. It does
this through suffocation or over-oxidation- this slows movement in one case, heightens and
exaggerates in the other- a state or setting which may be accounted for in the substance of the
performance-. So, this thickening- and the double, a shadow, which responds to another in
mimicry but whose shape depends on an environment filled with extensive mediating distortions
between the shadow and its object of origin- which may make the actions of this shadow a
virtual and unrecognizable, though consistent abstraction of or a mocking of the source
material-are as linked to the vocabulary of evasion as a topic taboo to direct address, or a banal
material that must be “cleaned” to be of any neutral use in a presentation that is largely and
firstly formalistic. This may of course be read with some irony, as the purpose for the evasive
project is as has been suggested right along to access sources and compulsively exposing
topics and materials that because of human elements in arts that in superior realms have been
drained of irrational expression, must force their way through in insidious, subconscious and
embarrassing ways. It is though the very formalistic approach, the structuring of material, time

and circumstance that allows for sufficient control to be exercised on the uncontrollable- the expressive or emotive- that threatens to break for form and come all at once- in what I would call an "order of urgency." While this may be tighten into a "form", in the raw state, which most expression insists on, it is a chaotic destroyer of deeper developments of art as research, research, which most of all, requires structures and control. "Order of Urgency" means only that power pushes one thing forward over another- and gradates from strongest to weakest impulse, each object or source of this energy having attached its own level of compulsive hostility.

This Was a Horrible, or Banal Version of a Principle Aspect, only Exemplar, not to be Taken Literally- as the Festival is Used Merely as a Familiar Point of Reference

The Impoverisation Nextwork

This might describe the well intentioned obliteration of forms. Reduced to a pure state by dint of recycling of materials, that in the end turns all color gray, and all material a sludge of indistinguished properties- a neutral nonproduct, it represents a kind of philosophers stone of art with reversed intent- the amalgamation and draining of all value from rarefied elements- the breakdown of what is distilled to the state of what is a wash. In action, this is a representation in the moment of a state of complete schizophrenia. Value is generic, events are unclear from background. Nothing stands alone, and everything falls apart from grouping. This may be chemically induced, or this may be arrived at by way of a philosophical extension of all the imaginable variations a single medium wants to supply. These mind extensions, or, the removing beyond the limit of material variation and exhaustion of goods to a realm of fantasy readdress where imaginative fill replaces material action and material structure, and hence eliminates the natural governor of failure and physical proof, where in this realm, nothing rises above hypothesis and eventually there is a complete lose of any knowledge of the concept of proof- in this state- as a state of performing- it becomes a setting- a preparation envelop with no event button, or a button with no generation by preparation- in either case, the notion of form is none existent, and is a fantasy of tortured espousal. It expresses too much- it is pure expression and expression alone, and is a massive grouping of expressions devoid of meaning and without an application. This can exist as Evasive performance, but not as a form of it, as there is no form- it may be it, raw state of evasion. Raw replacement and removal.

A performer may ask, "do I achieve a most possible sober and sobering state" and " am I most fucked up, and fucking up?" This is relevant to a stateless being of existence, an objectless and formfree evasion that is a presence of a word and a value of description without described. It is irrational without a reference to reason.

Order of Urgency in Evasive Spaces

Nature hates restraint.